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IN LIFE, THERE IS NO BLACK AND WHITE, ONLY . . .

GRAY AREAS[®]

FALL 1994 LAW, MUSIC, TECHNOLOGY, POPULAR CULTURE & REVIEWS VOL. 3 NO. 2

**ADULT FILM STAR
TAYLOR WAYNE**

**PRIVACY VS.
PUBLIC RIGHT TO KNOW**

CYBERPUNK MANIFESTO

VIRUS WRITERS SPEAK

STEALING CABLE TV

**TRUE COP,
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"#1 ZINE OF 1993"

- Pulse!

Holiday issue 1993

"One of the Ten Best Magazines of 1992... With an objective focus on the unusual, *Gray Areas* is a magazine for those who love looking at the world a bit askew. Its particular strengths are the excellent, well-chosen comments on the passing scene and descriptive, sometimes evaluative, annotations on out-of-the-way catalogs, magazines, videos, and comics."

- *Library Journal*
May 1, 1993

"Gray areas are activities and objects that skirt around the borders of legality or acceptability, and this magazine explores them."

- *boING boING*
Number 11

"In an age of narrow-casting, two-minute attention spans, aggressive *Wired* graphics and cyber-styled *Mondo* fashions, *Gray Areas* is a refreshingly retro, egregiously eclectic, and easy-on-the-eye look at privacy issues."

- *Whole Earth Review*
Fall 1993

"Professionally produced but subtly subversive, ostensibly mainstream but still very cult, this weighty mag aims to investigate and celebrate the twilight of modern life; and hey, why not?!"

- *Record Collector*
January 1993

"One of The Top 100 Sellers"

- Fine Print Distributors
1993 catalog

"Few publications can boast to finding a common ground of interest for such disparate disciplines as music, law, technology and popular culture. *Gray Areas* provides insightful reviews of books, zines, catalogs, software, CDs, concerts, movies, live audio and videotapes that you might otherwise have never discovered. A sort of "Unholy Earth Catalog," it aspires to entertain and educate baby-boomers with brains."

- Ubiquity Distributors, Inc.
1994 catalog

"Features an excellent review section as well as a lot of useful computer information, and the presentation is uniformly attractive and well-organized."

- *Request*

"In no uncertain terms can this be called a fanzine either. It's big and full with useful information and enigmatic writing."

- *MFTEQ9*

"A smart and attractive zine that is definitely not just for Deadheads."

- *Covert Culture Sourcebook*
St. Martin's Press

"All in all, one of the half dozen shiny magazines that you really should allow yourself to buy."

- *Farm Pulp*
Feb/March 1994

"*Gray Areas* serves as a valuable guide through the treasures and traps of our quick-changing high-tech age... *Gray Areas* is not cheap. But as a glimpse into the next century, it delivers your money's worth."

- *Unbroken Chain*
Vol. 7 #4

"They make a point of conducting intimate interviews with figures the national media wouldn't touch with a 30-foot boom mike."

- *Bookpeople*
Spring 1994 catalog

"Netta Gilboa impresses us as one of the most competent interviewers in the Zine scene, and does for print media what Mike Wallace and Barbara Walters do for television: She brings incisive questions to bear on her topic and elicits uncompromising information in the Wallace tradition while never losing sight of the subjects' humanity (in the Walters tradition)."

- *Computer underground Digest*

"Truly this is a fanzine for the gray... the rock-o-phile will find much concrete information here of interest. From old concert schedules to waxographics, you can find all the trivia about your favorite golden group. Members of the Woodstock generation who are stuck there will groove."

- *Small Magazine Review*
August 1993

More People Are Talking About Gray Areas.

"The unique approach taken by Publisher Netta Gilboa (a dead-head) is to interview a subject and run the entire twenty pages. The technique works, and I found myself engrossed for hours... Anyone interested in counter-culture type subjects should definitely subscribe."

- Nuts & Volts
March 1994

"Phuckin' awesome! This magazine has quickly grown and now leads the underground press into breakin thro to the other side with nothang lost and only kool shyt to share!...This is a must to find around a hip mag store in u're area. I find it everywhere I travel so look about, and if U can't locate it ask the store to order it, or order it direct. This mag is high with phriendly layout and lots of gfx & fotos. Packed to the max with interviews. This has detailed variety you will love."

- Iron Feather Journal
Issue #13, 1994

"They have a massive review section of alternative products in all media. The production values are very high here. The reviews are quite clear and supportive and definitely provide an excellent source for your browsing."

- The Black Flame
Vol. 4, #3 & 4

"Talk about weird. It's weird."

- Chicago Tribune
March 11, 1993

"A sort of cross between *Encyclopedia Psychdelica International* and *boING boING*, it looks as if *Gray Areas* is gonna be one to watch."

- Hoax!
Monster issue

"Incredibly put together zine."

- Flipside
July/August 1993

"Well done."

- Anarchy
Summer '93

"The magazine goes into detail on subjects you just don't find many other places and is well written. Well worth the cover price."

- Gear
November 1993

"Extensive review section of recordings, comix and zines makes it worthwhile."

- Frighten The Horses
Number 11

"A thick magazine covering semi-illicit activities of music, commerce, and life. It's brand new and starting off with a big bang."

- Factsheet Five
Issue #47

"Covering a variety of '60s era rock acts, various First Amendment issues, and the adult film industry - an irregular mix to say the least."

- Dirty Linen
February/March 1994

"The type of topics -- rock music, films, offbeat cultural interests -- are the type that easily encourage fluff pieces and superficial treatment. But if the first issue of *Gray Areas* is representative of what's to follow, there will be no fluff here. The 'Zine seems targeted to BBWBs (baby-boomers with brains) and appears intended to reflect changing times with commentary and analysis by those making the changes."

- Computer underground Digest
Issue #4.65

"Definitely worth checking out."

- Alternative Press Review
Winter 1994

"This hi-tech/computer correct small press zine earns a 10 on the desktop publishing scale of production values."

- Eidos
Volume 7 Number 2

"Focuses on fringe topics of interest to hackers."

- Information Warfare
Thunder's Mouth Press

"Basically a review zine, dedicated to the 'gray areas' of life, from sexology to the illegal videotaping of Grateful Dead shows to the problems of computer hackers on the electronic frontier."

- See Hear catalog #26

GRAY AREAS®

EXAMINING THE GRAY AREAS OF LIFE



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GRAY AREAS[®]

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COMPUTERS: Gray Areas accepts software for review. We also prefer receiving articles and letters on disk if our systems are compatible. We can read anything in IBM format and can have Mac disks converted if you save them as ASCII. * .doc or * .txt with a file name of 8 letters or less. Please include information with any disks sent indicating what is on them and which software packages and computer type they are compatible with. Use a dark ribbon and white paper if you send us something typed. Please do not write by hand on your typed pages, as we might have them scanned into a computer. Gray Areas is produced entirely on the desktop with two IBM clones. Our primary computer is a 486-50 EISA clone with 16MB of RAM and 256k cache. It has 1.2 and 1.44 floppy drives, 540MB and 212MB hard disks, a Bernoulli removable 90MB hard drive with 1.3 gigabytes of additional storage, a Colorado Jumbo 250MB tape drive, a Pro Audio Spectrum 16 sound card, an NEC 74 CD ROM drive, a Diamond Stealth SVGA accelerator graphics card and a Xenix cordless mouse. Gray Areas is proofed on an HP 4M Postscript laser printer with 6MB of RAM in it. It is then sent to a service bureau to have film made using a Linotronic. Our backup computer is a 386-40 with 8MB of RAM, 64k cache and a math co-processor. It has 1.2 and 1.44 floppy drives, 245MB of hard disk storage, an HP Scanjet IIC, a Colorado Jumbo 120MB tape drive, a U.S. Robotics dual standard mouse, a Trident SVGA graphics card, a Soundblaster sound card, and a Xenix mouse. We are using the following software to produce Gray Areas: Adobe's Berkeley Oldstyle family and other fonts, Adobe Type Manager 2.5, After Dark 2.0 and More After Dark, Arts and Letters 3.12, Atech Software's Dingbats 2 & 3 and International fonts, Bistream Typeface Library fonts, ClickArt clip art, CorelDRAW! 3.0, 4.0c and Corel Artshow 2 and 3 on CD ROM, Microsoft DOS 6.2, Excel 4.0, FontMinder 1.1, Freehand 3.1, Funny Bones, Gallery Effects 1.5 Vol. 1 & 2, Graphics Works for Windows, Harvard Draw 1.1, Illustrator 4.0, INPRINT Art Library, IntelliDraw 1.0, MakeUp 1.1, MCS Stereo 1.04, Monotype's FontFont Typeface Library on CD-ROM 92.3, Norton Desktop for Windows 2.2, Norton Utilities 8.0, PageMaker 5.0a, PhotoFinish 2.0, PhotoStyle 1.1a, Picture Publisher 3.1, Pixar OneTwentyEight, Pixartypist, Quotemaster 2.0 for Windows, RoMaterial, True Effects for Windows, Type Align 2.1, Windows 3.1, Word For Windows 6.0a, etc.

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STATEMENT OF PURPOSE: Gray Areas exists to examine the gray areas of life. We explore subject matter which is illegal, immoral and/or controversial. We hope to unite people involved in all sorts of alternative lifestyles and deviant subcultures. We feel that the government has done a great job of splitting people up so that they do not identify with other minority groups anymore. There are so many causes now that people often do not talk to others not directly involved in their chosen causes. Gray Areas provides an open forum for all of these causes. We believe that the methods used to catch criminals are the same regardless of the crime and that much can be learned by studying how crimes in general occur and why only some are prosecuted. It is our mission to educate people so they begin to care more about the world around them and become less hasty in judging other people's morals. Gray Areas provides the only place in print where lawbreakers can speak freely (we guarantee anonymity) and law abiders and enforcers can safely interact with them. The opinions expressed in articles, columns, cartoons and ads reflect those of their authors and not necessarily those of Gray Areas, Inc. We strive to present all sides of an issue when we cover it, but need to continue subjects over several issues. We hope you'll consider our coverage of issues as a whole. Please join our efforts by subscribing, advertising with us and by spreading the word about what we're up to.

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LETTERS

To the Editor



WARM FUZZIES

Dudes,

I've jammed on a few of your issues and have found them interesting.

Although your stated purpose is the exploration of the illegal, the immoral, the controversial, i.e. the gray, the theme which I see resurfacing throughout and integrating it all is property rights.

Perhaps it is a characteristic of this century, with so much blood spilled at the altar of collectivism, that property rights, the most fundamental of rights, without which no other rights can exist, is presented as a gray issue. For me, no other issue could be more black and white.

I would like the next century to hold a new enlightenment, and not a replay of the communist/fascist/religionist/altruist/pragmatist killing party. If this is to happen, personal attitudes and a political environment worthy of the technological and material achievements of today have to be created. It is publications like yours, and the discussions of the issues which you present, which I see helping to make this possible. Sincere objectivist deadhead thanks, Cliff



Netta,

Love your rag.

I am a C.P.A. who works for a law firm. I am also a tape trader, deadhead, computer enthusiast, gadfly, and one who loves to throw monkey wrenches into large bureaucratic (such as banks and the I.R.S.).

Your mag hits some of my wide-ranging interests right on the head.

I am amazed.

Please renew me (4 issues, 1st class).

Scott



Netta:

Greetings! I am extending my subscrip-

tion for \$50.00. I was in that group that subscribed before an issue was printed and I have not regretted anything. Very interesting stuff. If anything, you have renewed my interest in my personal computer and the many uses it can perform other than as a word processor.

Nothing offends me - at least not yet. You haven't crossed that line and I doubt you will.

Joe



Dear Ms. Gilboa,

EXCELLENT PUBLICATION! My hat's off to you.

Being a former student of literature I find your publication to have true literary merit, unlike the dry and fractured prose that dominates the market today. You are the voice of the people, and if I may say so, lady, you can really sing!

Are you married? I think I love you. Name Withheld



MUSIC

Dear Netta,

Congratulations on creating a truly fascinating magazine! And better yet - doing what you want to do!

I have been wondering about something that may be of interest to you and some of the readers. With the Rock & Roll Hall of Fame happening soon, I'd like to know what could be established to preserve the incredible amount of wonderful live music that's been recorded by amateurs as well as collectors over the past 30 years?

A steady flow of great tapes is constantly coming in (much like yourself, I gather). At this point I've amassed over 40,000 hours of live and unreleased audios and videos.

I, in 25 years of avid collecting, have never sold a tape or bought a tape and I am totally committed to keeping it that way. I love giving copies away and of course trading with various connections is the way most are attained these days. I also try not to put them in the hands of dealers or sellers although I've seen a few masters of mine that were given to only close friends end up on European bootleg CDs. This really bothers me, but what can you do? My friends have other friends and there you go!

Anyway, back to the basic question - I know of other collectors that also have such extensive collections. We've all found each other, pretty much, over the years. Remember, the equipment only became available to a consumer market in the '60s, and the collectors who started recording shows then were few. I also know if they've continued to collect religiously since then, then they must face the same dilemma as myself. — What to do with it all when we're in Rock & Roll heaven?

I know that many recordings would bring pleasure to future generations and are of historical significance. If these collections could be donated to some kind of National (or better, World) library or archives, it would be certainly worthwhile.

Since the Rock & Roll Hall of Fame will probably rely on the record/CD companies, they would discourage this, I'm afraid.

So what ideas are out there? Certainly other lifetime collectors will wonder the same thing. Where can these go, so that they'll be preserved as collections and appreciated by others? This should be considered by the National Endowment for the Arts for possible funding or maybe some other brand of sponsorship. Unfortunately, the industry that thrives on music really doesn't want these recordings preserved. (With obvious exceptions.)

I'd love to know what people think about this. More and more collectors are born every day! And so many fine recordings are being made these days. In the '70s, I knew of

half a dozen hard core collectors (in the world!). Now, I know a half dozen here in town!

Well, I'm rambling — Best wishes for continued success with *Gray Areas*.

Thanks!
Alan

This is a great idea many of us have probably daydreamed about over the years. We'd sure love to see it become a reality. We are willing to put in some of the work required into building such a museum/foundation if our readers are willing to help by donating recordings, legal expertise and philosophical guidance. Please send in your ideas and we'll keep you posted.



To the Editor:

Kevin Schmidt's reviews of Rolling Stones material (MSG 11/27/69 and *Tattoo You* outtakes) were notable in an extraordinary way — nearly everything he said was wrong. While I realize that audio tape reviews are somewhat subjective, accuracy is important, especially where the facts are readily available. I hope the following is of value:

- The live tape is M.S.G. 11/27/69, but not the *Get Yer Ya Ya's Out* show. Most of the LP was recorded the following night (11/28), explaining the differences in introduction, sound of songs, etc. "Love In Vain" (on the LP) seems to have come from a different venue altogether - Baltimore (11/26/69)!

- Sam Cutler, the U.S. tour manager, introduced the Stones on all the '69 concerts that I am aware of (including this one). Alexis Korner!!!

- The album is certainly missing "The Spider and the Lady" - there is no such song. The phrase was a Jagger ad-lib (a play on "The Spider and the Fly" and "Lady Jane") prior to "You Got to Move."

- "Under My Thumb" is actually a medley of "Under My Thumb/I'm Free," which was not used on the LP. No wah-wah pedal was used on the '69 tour by the Stones, as far as I know.

- As for the *Tattoo You* outtakes, I believe the tape referred to is mostly from the sessions between *Some Girls* (1978) and *Emotional Rescue* (1980). This would be material from Compass Point studios. Nassau Jan. - Feb. 1979. The *Tattoo You* sessions were Oct. - Nov. 1980 (Pathe-marconi, EMI studios, Paris). Two of the songs on the tape are actually *It's Only Rock 'n Roll* outtakes from

'73/'74 ("Drift Away" and "Living in the Heart of Love").

"Hang Fire" is a misleading indicator of *Tattoo You* sessions since the song was recorded a number of times. The earliest version (not on this tape) is a great punk-like track with the working title of "Lazy Bitch" recorded during the *Some Girls* sessions (Pathe-marconi, fall 1977). The Compass Point '79 "Hang Fire" was the basic track finished off during the *Tattoo You* sessions and released on the lp.

Tattoo You's songs were indeed a hodge-podge of old material; "Black Limousine" is a *Some Girls* outtake. "Slave" and "Worried About You" are both *Black and Blue* outtakes, while "Tops" seems to date clear back to the Mick Taylor era (the guitar solo is in the classic Taylor style).

The extensive use of outtakes on *Tattoo You* turned out to be a shrewd move as the album was highly successful. However, this does pose a problem for those who use album tracks as a means to identify specific album recording sessions.

Sincerely,
Daniel

We greatly appreciate receiving these corrections (and apologize for the one issue lag it

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Photo: Marcel Miranda III

took to print your letter). Audio tapes are frequently flawed. People chop them up purposely, combine several tapes to pick selected tracks only, etc. From time to time the copies our reviewers use for review will not match other copies floating around. There is not much we can do to guard against this. We are always happy to print new information as it surfaces and thank you for taking the time to update these particular Rolling Stones reviews.



SMART DRUGS

Netta & Alan:

I recently received the current *Gray Areas* - Vol. 3, No. 1. Though I too am a Deadhead, I'm always amazed at the great variety of interesting, in-depth articles. Your features and regular departments, along with your layout, do merit *Gray Areas* as the #1 zine.

I feel I have something worthwhile to add to the nutrient supplementation articles. A couple of the writers cautioned about copper supplementation. I disagree. I've been supplementing extensively for 10 years now. (When my father was stricken with colon cancer it was a loud wake-up call for me for a major lifestyle change). During that time, my experience has been that the minimal copper is a weak link in numerous, otherwise relatively complete, combos, they containing on average only about 25% of the RDA for copper. One might think if they take several powders, as I and many others do, they'll also end up getting the copper RDA. But here's the catch - I believe high intake of C (a star vitamin) and high intake of zinc (a star mineral) both reduce the absorption and utilization of copper. Perhaps anyone taking hi-C and/or hi-zinc in fact needs to take extra copper as well. (but not very high doses like C or zinc because copper at more than a few times the RDA can be toxic). Copper, among other things, is important in the formation of hemoglobin for red blood cells. One can't very well be a life extender if they're anemic.

A final addition to the smart pills article. It was rather thorough except in one area of herbs. Two herbs which have been researched and are commonly used for improving mental facilities are Ginkgo Biloba and Gotu Kola. To be fair, in the photo of smart drinks they are listed as ingredients in one mix; but since the article made no mention of these herbs, I wanted to call attention to them.

Peace,
Stefan



PRISON

People always used to ask me what I wanted to be when I grew up. I always told them I wanted to be in the F.B.I. or the Mafia. Unfortunately, I'm not Italian and the F.B.I. had my number long before I had theirs. My future was looking pretty bleak in those first ten years. I should have expected as much since my dad left and Jiggs got hit by a car.

Now I'm sitting in prison for the next ten years, asking myself what I want to be when I grow up. I'm only thirty-four years old and getting the college education that I've wanted for most of my life, except for my rebellious puberty years. That's when I dropped out of high school and bought the first social myth. Everybody told me that my life was all washed up because I quit school. No college would accept me and the only job I'd have would be digging ditches. My future was looking pretty bleak in that ten years too.

The next ten years I spent living the myth, digging ditches, drifting, digging more ditches, and drifting again. I raised a family in the myth with me, until I figured out that everyone lied to me way back when.

Now I want to be a lot of things, and I have the capability, the motivation and the experience. I want to be a lawyer or at least an art/english teacher and guidance counselor in a friendly little school, even a friendly large school so I can head the delinquents off at the pass.

But Wisconsin University won't let convicted felons into law school, the state is trying to prevent convicted felons from teaching in the public schools and my dad left and Jiggs got hit by a car.

When someone asks me what I'll be when I grow up, I can say, "Whatever they'll let me be, nothing I want to be, and everything I tried not to be." If they ask me what that is I can say, "A very angry convict with a Ph.D." then rip their smart-ass head off.

Nowman



CYBERSPACE

Dear Netta,

I should send you the bill from my optometrist — I think I damaged my eyes reading the small type in the latest issue of *Gray Areas*. Your article about the WELL was so compelling I couldn't put it down. Your magazine is one of the most important sources of real information about the

underground. I look forward to seeing what's coming next.

Steve

We agree. Note the larger type this issue <grin>.



I purchased the latest issue and was very impressed. It's funny to see someone that has attended some of the various conferences and the like since I was pretty deep into all that stuff in the past.

The Disk Jockey

We received three E-mail letters from you and our replies all bounced. Perhaps they were fakemail <grins>. If it was really you, please write via snail mail. We'd love the opportunity to answer your questions.



Netta,

On page 25 of the Spring 1994 issue, you refer to the modified Radio Shack tone dialer capable of both normal DTMF as well as red box tones as a "White box." Actually, a white box is merely a device that generates normal DTMF "touch-tones" only. The Radio Shack model 43-141 tone dialer (unmodified) is a white box. When you add red box capability to the normal DTMF, it becomes what is known as a "combo box." There is a good article about the combo box in the Fall 1992 issue of 2600 magazine.

Just thought I'd clear that up. Keep up the great work!

Cryogenically Yours,
Dr. Freeze

Thanks for the correction!



Hello Gray People,

Thanx for another great issue!

So Netta is bummed out about E-Mail for lack of privacy. Don't feel too bad, it will pass. Did you really think any telecommunication could be safe from interception? Or, for that matter, any information that you store somewhere else than locked away personally in your own safe under the kitchen sink...

Now who would you rather have listening in: Some private hacker voyeur or a secret agent of some "official" body like a political unit or a provider of telecommunications services? I guess my own sympathies would still be with the anarchist. Nevertheless both

possibilities do bring some kind of (hopefully self-) control to a society, kind of like the media does in politics. No society has ever been able to afford tolerating totally autonomous and deviant groups within its web. As we approach a global society some kind of control could be expected to emerge. I would rather see this happen democratically and decentralizing than having to deal with some central monitoring agency (see the current debate in the U.S. about the encryption issue). In any case it has always been good policy not to volunteer any information that might incriminate either the sender or the recipient, seen from the point of view of the powers that are. To constantly push that "point of view" away from the totalitarian zone where it seems to gravitate to, that is where *Gray Areas* comes in and does such a good job at.

Greetings,
Roland



To: grayarea@well.sf.ca.us
Subject: Paranoia...

I just finished reading the article "Paranoia Strikes Deep:..." The thoughts I bring away from it are: are people really that naive?? Do people really think electronic mail can be secure??

Each day I clean out bad (undeliverable) mail. Part of my task is to try to determine why the mail was undeliverable. As such I see things. I try to avoid reading, but unavoidably fail. As a proof reader I learned to look at the words, not read them, but E-Mail addressing requires scrutiny. The article mentioned the language used in telephone conversations - E-Mail differs little.

This is a little example of how E-Mail can be seen by unwanted eyes - it is my job but it is still an intrusion. Rape? No. There are other ways someone with root can trap mail - it is called aliasing. I can tap all the mail coming through my machines in any way I desire. I don't and nobody at my company does or would. But I am certain there are places where this is commonly done and can offer nothing but a paranoid feeling I have as justification for my belief.

Just like the cellular phone eavesdroppers, mail probing and network security issues are too much fun for certain individuals to abstain from toying with. My suggestion recently to a colleague who was writing desk instructions for E-Mail was to indicate early that the users should assume there is no protection against unwanted intrusion. Certainly we cannot control what becomes of E-Mail that leaves our systems

and begins life on the information highway. Cheers,
Dennis



Dear Gray Areas:

Yes, I am a SysOp, and of an "underground" bulletin board. When two years ago, I dedicated a computer, phone line, and hundreds of dollars of misc. hardware I had no idea what I would be getting myself into.

I started the board because I wanted to learn and hoped to teach others. Little did I know what I was getting into. After two months I had people calling making double accounts, because they did not like my ratios, (the amount of files you have to give in order to take a certain number of files). I validated anyone who seemed "cool" (gave them full access to my bulletin board). Soon I noticed patterns in my daily logs, when a user would log-on and download the first ten issues of a magazine. Then soon after, another user would call and download the next ten, etc., to the point where I just decided to take away all ratios, instead of dealing with people begging for better access, and others abusing my no-questions-asked validation system.

Half a year went by and I still had not learned that users do not appreciate the multi-thousand dollar machine I had devoted to them.

When I would answer the board voice, at times when I was logged on locally, I would sometimes encounter an automated operator announcing that an emergency call break-through had been placed from "My Dick" and to press 1 to accept 2 to reject, or something to that effect. Because of how a modem works, if there is interference (line noise), such as an emergency call break-through it will kill the connection, and allow another user to log in. I wondered who would want to get onto my board that desperately that they would be willing to cut another valued user off!

As my board gained respect, people asked where they could send donations, so I opened a P.O. box for all BBS interactions. Little did I expect to receive letters indicating that I had joined the army reserves, and letters thanking me for contributing to many activist groups whose principles I had/have no interest in subscribing to. I was sent gay dating forms to fill out, and even received a hate letter. Most of this mail, I am sure, came from user(s) that I deleted for one reason or another and were angry, so when I acquired my P.O. box, boom, instant fun!

Although, so far I have portrayed sysoping as a not enjoyable experience, it is. Users

helped me out of many situations, and I have acquired much knowledge. With the help of users I MSG-networked my board with other boards, in the hopes of gaining more posts. Eventually I joined established networks and had the opportunities to speak to some of the biggest hacker/phreakers in the world!

Unfortunately, I did not know how many phreakers actually called my board! On two occasions now, it has been brought to my attention that people called my board through disreputable means. Once I was called by the FBI (if memory serves) upon an investigation that a user was charging his long distance calls to my board to the U.S. government. Smart! Being a teenager and living with my parents, my father opened up my phone bill last month and found \$300 dollars worth of calls made to my board with a note attached, saying that the calls had been made with an illegal credit card. They assumed that we would pay for this? So I called the phone company, and they told me that by doing this they hoped for me to verify that I knew the person. Great! While on the phone with the F.B.I. they asked what the phone line was used for, and in my lack of time and especially because I was scared s---less, I said a bulletin board service. I could have sworn I heard a bell go off on the other end of the line <grin>. They were determined to call the board and said so. At this point I was in a sweat, and told them I had call waiting. Like a wimp and a ditz, I told my father, who understood and explained to them that he was my guardian and would look into the matter. They said they would get back to us if the need arose. To the best of my knowledge they never contacted me or my family again. For two weeks I accepted no new users, for although my board is completely legal, they could bust me for having the Pit registered, just because they are opposed to the opinions expressed on my board.

To this date, I have had a good 20 users log-on with fake aliases just to tell me that they were going to crash my board if I did not give them "leech" access (access on a board to take as many files as you want without giving back). When I told one of them I had no sort of ratios and deleted him, he reappeared and told me that I would be crashed the next day if I did not validate him. I haven't heard from him since. Users have applied just to tell me what an ass I am, and that I was a loser for deleting their friend.

Monthly, on phone bills, I spend about \$100, before uncommon expenses. In man hours, it is in the thousands I am sure. SysOps work very hard to run decent boards, and while every Joe now who has a devoted phone line and a computer runs a board,

those who keep their boards up and run them for a noble cause deserve respect and not the annoyance of immature self-righteous cyberweirds, thinking that if they can "type the talk," they can "walk the walk."

I really do appreciate you letting me air my views and remember: "In BBSing there is no black and white... there is ANSI." Name Withheld



Dear Netta & Gray Areas Staff,

I cannot adequately express the joy that discovering your magazine has brought me.

As an investigator who specializes in fraud surveillance and partner in an electronic countermeasures firm, I often sit for hours and sometimes days on end with limited stimulus. With the exception of my stereo and scanner, reading is often my only alternate entertainment. While thumbing through the March 1994 issue of *Nuts & Volts*, I happened on the HoHoCon article which mentioned Gray Areas. That evening I hurried to Barnes & Noble and purchased your Spring '94 issue.

What a great magazine! I love it! The true trick now will be keeping my friends from grabbing all the future issues I intend on purchasing.

I particularly enjoyed your article titled *Getting Gray With A Phone Phreak*. "However, your 'Paranoia Strikes Deep' article caused me to recall when a 16-year-old friend had the F.B.I. literally crash into his bedroom and confiscate all his Mac computer gear. Sadly this infamous Irvine, CA hacker immediately called me to relay all the bad news including details of his electronic forays into sensitive systems. Eventually I asked how they bagged him. He said "wire tap" which was followed by a considerable pause. I finally broke the silence by asking him what made him so sure that the F.B.I. had curtailed their telephone surveillance after their bust. Needless to say we spoke next in person and sadly haven't spoken much since.

Oh well, keep up the good work!
Cordially,
Name Withheld

P.S. I see that in your next issue you're interviewing Phrack's publisher "Erik Bloodaxe." Would you be so kind as to provide me with a source for picking up a copy of *Phrack*? SASE enclosed. Thanks.

We share your sadness about the inability of some hackers to be able to stay in regular touch due to paranoia or real problems with law enforcement. We have some hacker friends

we wish we heard from more regularly <frowns>. Thanks for the kind words on the issue. They'll get even better as more people contribute over the years.

Phrack subscriptions should be addressed to: Phrack@well.sf.ca.us Of course, you already know that because you received an immediate reply from us. It is our policy to answer all letters which are accompanied by an SASE, and E-mail has a "built-in" SASE.

Also, pretty please consider subscribing. It leaves one more copy in the stores for someone new to find.



Hello!

Some comments on your Spring 1994 issue. First, congrats on having the courage to tackle yet more controversial subjects. Knowing your penchant for accuracy, I'm sending you a few comments you may wish to publish or explore.

First, the article by Paul Melka on viruses. Good article, and I'm pleased to see someone tackling this issue. Melka voiced many of the concerns and ideas that I have been advocating for some time now. His comments were thought provoking and for the most part, accurate.

Of particular interest to me were his comments on legislation.

I do have a couple of points to make about the article which I think were in some error or not fully explored. For instance, he asks "how do you distinguish between legitimate research or interest versus the intent to purposely cause harm..." This is not such a difficult question. There are legitimate standards for research. These involve, as you know, certain methodologies, criteria, documentation, etc. I think this is a very important point, and one which I would have liked to see explored more fully by Mr. Melka.

Secondly he addresses legislation. Having just finished a somewhat exhaustive study on legislation relating to virus exchange BBS, etc., I find one of his conclusions to be unsupported. The legal code that has been proposed in this country does not point to any "house cleaning" of the sort mentioned by Melka. The focus may be on some attempt to integrate ethics (what a concept!) into the computing, but there is simply nothing to indicate any "house cleaning." He states that such virus information has been provided on some systems to increase awareness and such relating to viruses.

While this sounds nice, I have not seen anything to indicate that this is indeed accomplished. I would have liked to have seen how Melka feels this sort of thing is accomplished specifically.

A disassembly of some common virus is not going to help anyone understand the virus if they don't know assembler; and, if they do, they don't need to get a disassembly from a BBS. Of more help in this sort of situation might be some sort of virus "walk thru" such as offered by some BBS, or by people who do understand them; this can be done with minimal risks, and accomplishes the purpose of facilitating "understanding" how the viruses work. I think representing this "reason" for condoning relatively indiscriminate virus distribution is one that just doesn't hold.

He states that creation of a law against virus writing, if one ever comes to pass, must be thoroughly thought out by law makers and experts, etc. This is exactly the case, and it is exactly what *is* being done. As you know I recently presented a paper on Virus Exchange BBSs before the AAAS, and had the opportunity to meet with policymakers, legislators, and other people involved in the study of ethics in "cyberspace." I found no indication that anyone is chafing at the bit to create restrictive laws, but also learned that there are laws against various forms of virus distributions, etc. In particular, I think we need to be aware that we don't live in just one country. Cyberspace is not bound by the traditional jurisdictions, and we can learn from other countries successes and failures. It is now against the law in Switzerland, if I understand correctly, to write a computer virus. I am told that the act of sabotage is illegal in Germany, and that writing a virus is an act, and therefore illegal. Its interesting to see people talking about viruses as "free speech." There are of course many forms of speech that are NOT protected by the U.S. Constitution, and according to Mike Godwin (whom I spoke with at CFP <great time!!>), viruses are probably NOT thusly protected. Source code, probably, but its yet to be established I think. We maybe should ask ourselves, do we want to force such a test?

I personally don't think it's a good idea to have legal "censorship" of such things; at least not now, if ever. Some people seem to feel they know that we "must" do this. I'm not so sure. We have to ask "If we are willing to censor this, what is next?" On the other hand, there are "controls" on some types of things that can be harmful. I don't know how and where viruses fit into the "free speech" picture. I'd like to see your magazine do more on this topic!

He asks if any lawsuits have ever been filed in cases of commercial distribution, and what is the responsibility of the company in such cases. This is a matter probably

related to torts and civil suits, and issues of negligence. Yes, there have been lawsuits filed and yes, there have been instances of companies being held liable. There have also been some rather serious incidents involving viruses (which I would have liked to have seen explored), and there is the issue of the huge amount of time and productivity lost due to viruses (another thing I think Melka would have done a good job on).

Melka asks if the laws are, or will be enforceable. The ones we have now are, and they are enforced somewhat. The laws of other countries are enforceable in those countries, and they are enforced somewhat selectively. There are issues like jurisdiction, prosecution, recovery, etc; and of course, "who is responsible and what portion of the responsibility do they carry."

I'd like to see more articles exploring the issues of responsibility and especially ones that take such a responsible attitude as this recent one by Mr. Melka. Nice job.

Now, there is your WELL article <smile>. You write: "Only two short articles have appeared about the WELL break-in."

There was a commissioned article on the break-ins which appeared in part in *Secure Computing*. I agree with you that Panix is to be commended for going public, and in fact stated this in my article for S.C.

The article featured very clear documentation of how the break-ins were accomplished, the motivations (which were somewhat different from the motivations of the hackers you spoke with), and I verified the info by looking at the logs (which were excellently preserved and which I deleted <grin>).

I'd like to see a bit more of your thoughts on the sociological and ethical factors that weave in this "let's hack this site and steal the mail" phenomena <grin>.

The article also referred to the WELL, Panix, and MindVox break-ins and included interviews with various people who were involved. I agree with you that WELL did not respond quickly. In fact, they did not respond to me at all, but I found later that they did not even GET the mail! Oh well....

The technical info on the article I did was suppressed as not being important enough.

I think the articles on hacking and hacker culture and issues are a great asset to your publication and hope to see more of them in the future. I'd particularly like to see articles on anonymity, pseudo-anonymity, and encryption.

See ya at DEFCON!

Sarah Gordon

VFR Systems, Intl.



Here are some comments made on IRC (Internet Relay Chat, a place where people with Internet accounts can chat with other people who are also connected to the Internet at the same time) by the hacking community about our coverage of them:

* I read your mag... I LIKE.

* I just wanted to tell you that your articles were great. 2600/Phrack/cD/etc. are great for technical info, but you have great reading material. I really liked it.

* What I've read so far is good.

* I just thought I'd tell you I really enjoyed it. I really like that interview with the S/M dominatrix. The WELL piece was great. I thought the phone phreak interview was pretty good but I didn't like the attitude he had. Oh well.

* Gray: I liked your magazine. I got lucky when I found it.

* I read the issue again. There is so much I missed the first time I checked it.

* <A user with the nickname POT (for Prince of Thieves) killed Netta's IRC session from irc.netsys.com one night with the following comment> Your mag sucks. Use another server.

* It is gonna be hard for you to top that SM interview.

* I think that Gray Areas magazine is as pathetic a publication as Wired.

* I must say I love the magazine. At least you guys haven't gone the route of all the other mags and gone mass media with the Cyberpunk thing.

* Read your zine for the first time last issue. Interesting. The coverage of the cons was good. Made me wish I could get to one.

* I finally got a copy of your mag. Good stuff!

* Just picked up your magazine. Good job.

* I liked your mag. Got to check it out for the first time today.

* I picked up a copy of the mag. FINALLY it arrived here. I love it, esp. the article on smart drugs.

* I did actually buy the last copy of your mag. It was very good.

* I think you do a wonderful job on the zine. Quite possibly one of my favorites ever.

* I just wanted to say I really like what you're doing in Gray Areas (not just being one more piece of the press that shreds people in the H/P scene).

* I really liked those articles in Gray Areas.

* I saw your magazine in Tower in N.W. D.C. That's a big store. It was next to 2600. Too much Grateful Dead bulls--- though. You're going to have to go one way or the other eventually. You can't have both. If you were real you wouldn't worry what non-hackers wanted. You can't be on both sides.

* Hey Netta, good review of Pumpcon. I

almost forgot about the car!

* <Last issue we dissed a hacker named Knight Lightning (KL) for requesting free copies of Gray Areas while contributing nothing in return, not even saying hello when he sees Netta. We got a few calls from his friends supporting what we did. Here's his response which he refused to discuss privately. > Netta, your magazine does no service to the hacking community by exploiting it for your own profit. I looked at a copy the other day in Borders. You think the hackers want you to show pictures of a Radio Shack red box? You think the hackers want you to show pictures of the Radio Shack scanners? You like to expose their tricks to law enforcement. Now maybe think about this and then understand why hackers don't want you at their conventions. <At this point, another hacker invited me to join a channel he had created called #KL-Sucks and yet another posted in response that "Netta is K-rad." Readers unfamiliar with who KL is should be aware that this hacker started the publication Phrack and called hackers to the attention of law enforcement long before Gray Areas was ever conceived. He also has his name on the masthead of 2600 which is read by law enforcement and which makes a profit. KL has also organized several hacker cons which law enforcement members attended. In addition, when KL was busted, he appealed to the hacking community to bail him out financially. We also note that he is dissing us on IRC (and in his E-mail, which his enemies shared with us) from his EFF account. We note with sadness that if you contribute financially to this otherwise fine organization, you are indirectly helping to fund his attacks on us. Gotta love the First Amendment.>

* Are you *the* Netta Gilboa? I finally read your magazine. The WELL hacking article was cool.

* You got a cool mag.

* Hey, I am MUCHO impressed, babe. I am in AWE of ur mag. Regarding WELL article, good article.

* Tell me who the WELL crackers you interviewed were. I won't tell anyone.<Variations of this question were asked hundreds of times. In each case, Netta refused to answer. Please stop asking.>



Dear Netta,

I recently purchased a copy of your magazine, Gray Areas, Vol. 3 No. 1, and I felt compelled to write you and say that I greatly enjoyed what I found in the pages of your wonderful magazine!

Your interview with the hackers who bagged your E-mail at the WELL was im-

pressive. As someone who conducts interviews from time to time, I found myself very impressed with the way you dealt with WELL Cracker 1 and WELL Cracker 2. I doubt that I would have been so composed had it been myself in your place. Bravo!

With regard to your coverage of smart drugs, I found it to be comprehensive and well written. All of the folks that contributed material on the subject are to be congratulated. As the Assistant Editor of *Smart Drug News*, I have a professional interest in the subject.

Best Regards,
Troy M. Hardy



Netta,

Hi! I recently was turned on to your mag and found it informative and intriguing. While I don't agree with everything I read, I do appreciate the opportunity to read about, think about and form my own opinions about a variety of subjects in the gray areas. For this reason, I wish you much success.

In your column titled "Piece Of My Heart," a question was asked that in part said, "Wouldn't you like to have hackers delete your bad credit?" Well, yes, I would. I would also like to have my driving record "cleaned up" and my failure to pay my income taxes "forgotten." Being a complete computer idiot, I realize that this is a service I would have to pay someone willing and qualified to do for me. I would be happy to do this but I have a few questions that I hope you can help me out with.

How do I go about contacting these people in a manner that is relatively secure for myself and them? How do I determine that who I contact is in fact able to perform these services secretly and effectively? How do I assure myself that after the fact, the job was actually accomplished? How do I avoid people who may be rip-offs in the computer mercenary business? Any information I could obtain would be much appreciated. Also, how do I avoid getting arrested for this?

I also found the article by Big Mike about car theft interesting but it left me wondering about a few things. Considering how popular "The Club" has become and the claims of effectiveness by the manufacturers, I feel he should have at least commented on how effective it really is and told if it can be bypassed and how. Also, I was surprised that he did not mention anything about keyless locks. The auto manufacturers are saying that this is the most effective step that they have taken to curb theft. Is it?

Keep up the good work. Keep growing, but

not so fast that you are tempted to sell out. Most importantly, keep the peace.
Name Withheld

Netta replies: With regard to "The Club," I had one locked in place in my car. The car was broken into a few months ago and the Club was removed without any signs of it being cut (i.e. metal shavings on the floor). So, they are clearly not all that effective. Knowing what I know about hackers, I would never buy a car with keyless locks. Period. Many hackers pride themselves on having the skills to get into all sorts of things besides computers and phone systems. I have had this proven to me firsthand by being on elevators with people who had a key on them to stop the elevator while it was moving and by being with hackers when I had to go to the bathroom and having them attempt to use various keys to open locks in locked restrooms. Enough said.

It would be illegal for us to give you (or anyone) information that would lead to your being able to have your records criminally altered in your favor. This would leave us open to being charged with aiding and abetting in the same way that providing ads for bootleg CDs and tapes might. That subject has been discussed extensively in previous issues of *Gray Areas*.

I can tell you the following. There is a paper trail left behind in some cases when computer records are altered. Unless someone is on the inside, they can never know for sure whether there is one or not. Also, most hackers can look at records but cannot or would not dare to change them. It takes a higher level of access on systems to change things than to look at them. Few hackers are interested in hacking for money. This is because they are often too young to spend it without raising questions (a 16-year-old on an allowance who lives at home, for example). They may also be so scared of who you are and that they'd be set up by you that it is not worth the risk to them. If you were to find someone willing to take your money, there is no way to ensure they did what they boasted to you that they did. Some hackers are compulsive liars. I've run into a few who seem to truly believe their own lies too.

There are safe ways to meet hackers but not once you open your mouth and tell them who you are. The bottom line is that if you go into their community to use them, and you don't even have the technical knowledge to know when you are being bulls---ed by them, you are more likely to become, at best, a joke to them and, at worst, a target. I know many people who have free 3-way calling and other telephone features thanks to hackers. If you enter their community and they like you they will probably sell you a redbox, modified scanner and/or modified cellular phone. They might

be willing to pull a credit report or two for you and to read you stolen E-mail. If you tell all of them your business, one of them might even fix up your computer records. I heard a wild story about a prisoner being released by a hacker and other stories about people who can get into everywhere from NCIC to Information America to Citibank to DMV. But these same people who assist you can also put the information back again (and worse!) if they decide you have pissed them off (whether you actually have done anything or not). So, my advice is if hackers interest you as people (as they do me), go ahead and seek them out. If you simply wish to hire a criminal to break the law for you, then you pay your money and you take your chances. Just like buying a bad batch of drugs or being sold oregano instead of marijuana, there is not much recourse you have if you get taken.



Netta,

Hi. I just wanted to introduce myself and give you my support because I really like your mag and I think it's great that you try to view hackers with an open mind. I'm somewhat of a hacker/phreaker/etc. It's fun, and while I'm not the best, I know my stuff.

Anyhow, I think it's pretty s---ty that it happened to you, that whole WELL thing, after what you've done to defend the hacker culture. Just keep in mind, though, that there are assholes in every group. It's just that the asshole hackers have a form of technological power that makes them a little more noticeable. There are good guys out here, though, that support you.

I apologize for the anonymous message. I've just been playing around with anonymous remailers. If it makes you feel better, one of my real email addresses is <deleted>, in case you want to contact me.

I can also be found on <deleted> BBS under the name <deleted>. My point with the anonymous remailer, though, is that you don't have to fear the kind of power that hackers possess... you can possess that power, also. People can invade your privacy, but you can increase your privacy to levels which they cannot invade. There is this anon service if you do not wish for the person you are emailing to know your identity. Or you can telnet to port 25 of virtually any machine on the Internet and fool the mailer-daemon into delivering your anonymous email. And you can also use PGP — public key encryption, to prevent anyone from reading your personal mail. Knowledge is power, and no one has a monopoly on knowledge.

My point is, don't fear these guys that broke into the WELL and read your mail.

You can do it, too. <grins>

Please write back, I'd really like to hear from you. Also, a fellow by the name of <deleted> says that he knows you. He's a hacker from <deleted>. I met him on the BBS. He speaks highly of you. But even without his good words, I can tell you've got your heart in the right place from your articles in *Gray Areas*. Keep up the good work and I look forward to hearing from you.

"Even the devil was an angel once."

— Carlos Fuentes

Name Withheld

Thanks for the kind words <blush>. We take great comfort in letters like yours because we really do have to put up with more than our share of crap from some of your colleagues. Please stay in touch.



ON TIME

Excellent magazine. Very thought provoking, very good coverage of interesting and controversial topics. As a computer techie, I'd like to see more coverage of computer security scandals, BBS busts, computer law, hack/phreak activities, etc.

It would also be cool if you could move to at least a bi-monthly schedule (6 issues/year), especially as you mentioned "we already have the material to be a weekly."

David



Hi Folks -

You have a great magazine and here is my \$18 to renew for four more issues.

I notice in the "Time To Renew" flyer you send out a dis at folks like myself who have written to inquire about when the next issue will publish. I'm in the publishing business myself and I would say that the next major goal for *Gray Areas* should be timeliness. Your readers ought to be able to expect your magazine to arrive fairly consistently.

This isn't a matter of the Postal Service delivering in a timely manner.

When four months go by, I'm wondering if you've ceased publication or if my issue was lost. Calling or writing to inquire seems legit to me at that point.

As magazines go, you are young, so I don't think this is a major issue yet. But I think you ought to consider a more predictable publishing schedule.

Michael

The "dis" in my flyer was intended, exactly as stated, for people who write or call us because their friend in another state got their issue before they did. Typically, issues take up to six weeks to hit the West Coast after mailing. People talk to their friends, hear the issue is out and contact us to say they did not get theirs. We urged subscribers to pay for first class mailing if they are that picky about arrival dates. It is a post office delivery issue, as stated, and is out of our control.

Our publishing schedule is another matter entirely. We are certainly not going out of business. The only way to be assured you will find *Gray Areas* is to subscribe. If you subscribe you'll get your issues when they are printed and need not worry as long as you

change your address with us when you move. Subscriptions run for four issues and we do not state anywhere that you will receive them within one year. While the cover dates may sometimes appear to skip issues, you can always look for the last issue's cover in the art on the newest issue's cover. This is our 6th issue.



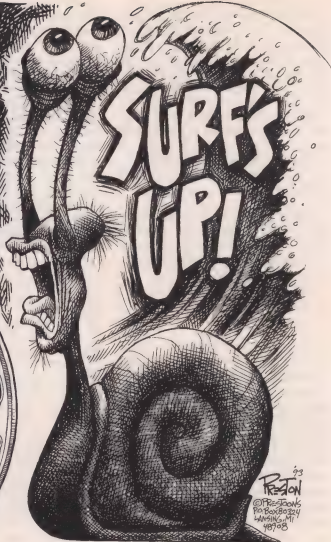
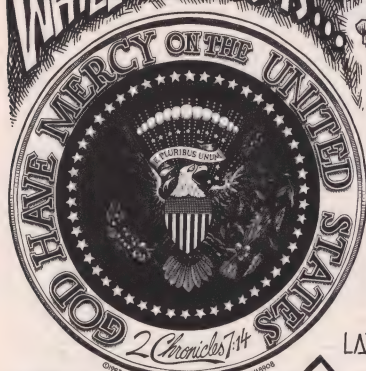
Thanks to all of the readers who sent in newspaper clippings, tapes for review (which will appear next issue), and especially to whoever sent us the disk with *Hide and Unhide* <grins>. We'd love to see more on different subjects.



PUBLICATION DENIAL NOTIFICATION	
TITLE OF PUBLICATION	<u>Gray Areas Spring 1994 V3 N1</u>
The above listed publication has been reviewed and denied in accordance with Section 39 of the TDCJ-ID Rules and Regulations for the reason(s) checked below:	
☐ (a)	Publication contains contraband.
☐ (b)	Publication contains information regarding the manufacture of explosives, weapons or drugs.
☒ (c)	Publication contains material that a reasonable person would construe as written solely for the purpose of communicating information designed to achieve a breakdown of prisons through inmate disruption such as strikes or riots.
☐ (d)	A specific factual determination has been made that the publication is detrimental to prisoner's rehabilitation because it would encourage deviate criminal sexual behavior.
☐ (e)	Publication contains material on the setting up and operation of criminal schemes or how to avoid detection of criminal schemes by lawful authorities charged with the responsibility for detecting such illegal activity.
REMARKS: <u>Pages 49 and 51 contain material which advocates the breakdown of prisons.</u>	
<u>{Qualifies for clipping. Pages 49 & 51 (2 pages).}</u>	
If there is a desire to appeal the rejection of the aforementioned publication, this may be accomplished by writing to the Director's Review Committee, P.O. Box 99, Huntsville Texas 77342-0099. The appeal must be mailed so as to arrive at the Texas Department of Criminal Justice - Institutional Division WITHIN TWO (2) WEEKS of the date shown below.	
MAIL SYSTEM COORDINATORS PANEL	
Department/Unit	
Date <u>May 11, 1994</u>	
Publication	
<u>Gray Areas Inc.</u>	
Publisher/Sender	
<u>P O Box 808</u>	
Address	
<u>Broomfield, PA 19008</u>	
City/State/Zip Code	
DISTRIBUTION:	
Original - Vendor copy	
Yellow - Department/Unit copy	
Pink - MSCOP copy (book denial)	
1-193 (Rev. 2/91)	

You're nobody in the magazine world until you amass a collection of rejection slips like this one from prisons which have censored your publication. We finally got one. It's worth noting that publishers are not told the inmate involved so that they can get in touch with him directly. Also, there is a two week time limit which means if you are away when the letter arrives (as we were) you lose your right to appeal. For the record, the issue involved was sent to many other prisons and was not denied by any of them.

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UPDATE: The U.S. Patent And Trademark Office has revoked the controversial patent it issued to Compton's NewMedia. The patent meant that Compton's was entitled to collect royalties on virtually all forms of interactive multimedia, and clearly was quite broad. In an unprecedented step, the U.S. Patent And Trademark Office announced that it would hear relevant examples from the public and the multimedia industry regarding multimedia search-and-retrieve patents such as the one issued to Compton's. (*Video Store Magazine*, February 20-26, 1994, page 36) ●

For several years taxpayers have been able to file their annual federal tax returns electronically. Not surprisingly, several resourceful crooks have attempted to obtain refunds they weren't entitled to. Frazier B. Todd, Jr. told the House Ways And Means Oversight subcommittee that he collected more than \$500,000 over two years from fictitious companies he created and registered with the IRS. Barry Becht testified that he obtained \$750,000 by inflating his deductions. The IRS estimated that in the first six weeks of the 1994 tax season they detected 200 schemes involving approximately 3000 false claims. In the first ten months of 1993, the IRS detected 61,000 fraudulent returns involving refunds of over \$110 million. The IRS is investigating whether the solution to this problem would best be served by putting a freeze on electronic filing. (*New York Newsday*, Feb. 11, 1994, page 57) ●

You make reservations at a restaurant. Your plans change. You blow off calling the restaurant to cancel. Has this happened to you? Well, now you can be sued for it. Restaurant owner David Pelzman filed a

small-claims complaint for \$440 after a party of four did not show up on New Year's Eve. He based the figure on \$60 per person for the actual meal and a \$200 (detective fee) after the customer refused to talk it over on the telephone. He claimed he bought food and scheduled staff based on reservations. The customer, Jeff Burrey, filed a \$10,000 counterclaim alleging defamation, fraud and misrepresentation and contending the restaurant's claim is frivolous. He is de-

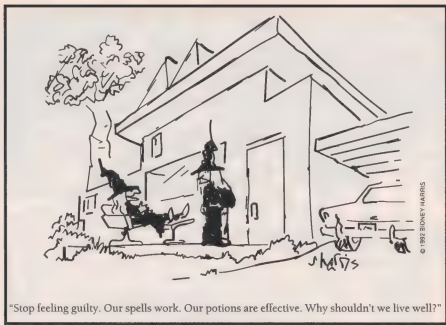
Olympic athletes were given E-mail accounts this year. Three journalists from the *Detroit Free Press*, *San Jose Mercury News* and *The New York Times* logged into Tonia Harding's E-mail account which had her birthday as the password. They saw 68 mail messages and claimed they logged out. They bragged about it. However, when a kid who calls himself a hacker does the same thing, it's considered a federal crime which carries prison sentences with mandatory minimums. Tsk, tsk. (*PC Computing*, June 1994, page 366) ●



manding a jury trial and said he was not told he would be charged if he didn't show up. Gordon Sinclair, who owns Gordon Restaurant in Chicago, IL, claims he lost more than \$950,000 in no-shows and last minute cancellations at his restaurant in 1989. Burrey was quoted as saying, "If they can sue a customer for not showing up for a reservation, then a customer can sue the restaurant for having to wait 15 minutes to be seated when they have a reservation." (*Philadelphia Inquirer*, Feb. 27, 1994, page E1) ●

Condolences to Courtney Love on the loss of her husband, Kurt Cobain, who committed suicide in April. Cobain was miserable and no amount of financial success, hard partying, seeing his picture on the cover of magazines or writing songs that people wanted to hear seemed to ease the pain. Almost all of the press reports faulted Cobain for ending his life because it was the easy way out and set a bad example for his young fans. This publication thinks thought out suicide is not an easy answer and that Cobain was an individual who didn't owe his fans or his critics his continued misery. Adult film star Savannah also committed suicide recently, shortly after she was in a car accident. We invite further comment on the gray areas of suicide. ●

Then there's Grace Slick. Kudos to police officers who exercised great restraint after receiving a phone call at 3:30 a.m. from an intoxicated man who said that a drunken woman was firing a shotgun in the house. When officers arrived, they found Grace Slick wielding a shotgun (which was unloaded), pointed it at the officers and yelled at them to leave her property. Slick was



subdued, disarmed and arrested on charges of felony assault and felony brandishing a weapon at a police officer. Slick later reduced the charges to a single misdemeanor by accepting a plea bargain in which she agreed to having charges dropped entirely in exchange for entering a six month residential treatment program for alcoholism and performing community service. Ms. Slick clearly relapsed after years of successful recovery from her alcohol addiction. We wish her the very best. (*The Boston Herald*, March 6, 1994, page 8, *The Boston Globe*, March 6, 1994, page 24, *USA Today*, March 7, 1994, page 1D, and *The Boston Herald*, April 28, 1994, page 17) 🍷

FPG International, a stock photography agency, filed a \$1.4 million lawsuit in federal court against the Times-Mirror newspaper *Newsday*. *Newsday* is charged with digitally scanning two photographs directly from a printed stock photo catalog, then electronically altering them, then using them as part of a computer-generated illustration which accompanied a front-cover story on virtual reality without obtaining proper permission, licensing and paying any fees. FPG made it clear that the issue was not the technology of digital imaging but rather copyright protection. (*Graphic Design: USA*, April 1994, page 1) 🍷

When you see six new Neil Young CDs in the stores (*Time Fades Away*, *On The Beach*, *Reactor*, *Hawks And Doves*, *American Stars 'N Bars* and *Journey Through The Past*), you can thank computer users with accounts at America Online. Jeff Gold, senior vice-presi-

dent of creative services for Warner Brothers Records stumbled upon 140 messages about Neil which attacked Reprise, a Warner Brothers label, for not putting these six albums out on CD.

In another instance of celebrities benefiting from what their fans are saying electronically, music star Meat Loaf says he learned on a BBS that tickets to his concert at the Tower Theater in Upper Darby, PA were being scalped for \$150 each and that scalpers had bought out entire rows of the theater. Meat Loaf contacted his manager and they limited sales for the remainder of the tour to four tickets per person as a result. (*The Boston Globe*, April 18, 1994, page 31) 🍷

Video DJ Adam Curry decided to start an Internet site. He registered the name "mtv.com" with the InterNIC because he considered it a cool address to have and it was available. The site became popular enough that lawyers for the MTV cable network decided Curry (who no longer works for MTV), should relinquish his hold on his site's name. Curry says he will fight this all the way to the Supreme Court and called the lawsuit the "Roe vs. Wade of the Internet and the information superhighway." MTV's position is that they will take whatever action is necessary to protect their copyright. (*New York Newsday*, May 13, 1994, page A21) 🍷

In this publication, we generally refer to the phrase "hacking" to cover activities performed through the use of a computer. But there are other "hacks," one example of

which are unusual practical jokes. One night, pranksters at MIT mounted a replica of an MIT police cruiser complete with flashing alarm lights, toy officer and empty coffee cups on the top of the Great Dome on campus. The car's license plate read "IHTEFP." This abbreviation refers to an MIT saying of "I Hate This F---ing Place."

According to Associate Provost Jay Keyser, the quality of a hack is judged by a number of variables. "One, it's got to be clever: no pie in the face. Two, Nobody gets hurt. Three, it's got to be anonymous." Other famous MIT hacks include the 1982 telephone booth complete with lights and a phone that rang when workers started to remove it and the 1978 giant pink collapsible nipple which turned the majestic crest into a majestic breast.

The police car hack was considered an eight on a scale of one to ten. (*The Boston Globe*, May 10, 1994, page 1,23) 🍷

Think you've seen everything copiers can do? Just wait. Book publishers are already up in arms about a new Ricoh copier in development which scans two pages of a book or magazine and, when it reaches the far edge, a high-voltage roller charges a belt producing an adhesive, static-electric force which separates and turns pages. According to Robin Davis Miller of the Authors Guild, this machine is likely to be used to make copies of copyrighted materials. "The machine removes the drudgery from copyright infringement. Until now, photocopying books has been fairly labor-intensive, which has been our biggest ally in battling this kind of piracy."

If that's not bad enough, the Authors Guild is concerned that coupled with the digital scanner, eight pages per minute could be translated into computer-readable characters. Ricoh envisions the machine will more likely be used to copy manuals, catalogs, federal documents and other materials in the public domain. (*Publishers Weekly*, May 30, 1994, page 10) 🍷

Mama Calderisi went to her local Chase Manhattan bank branch and discovered a hacker had pulled \$1700 out of her account through electronic debiting. Not surprisingly, neither the FBI, Secret Service, New York City Police Department or the Postal Service gave a damn. This \$1700 was used to charge time on America Online. They didn't care either. After she hired a lawyer and signed an affidavit saying they had not authorized any electronic debits, Chase agreed to put the money back in the account provisionally. We wonder how America Online and other such services can just issue bills to

anyone whose credit card number is typed by an anonymous person when opening an account. It boggles the mind that this becomes the consumer's problem and not the provider's and that the bank leaves the consumer to fight it out with the merchant themselves. (*New York Newsday*, April 29, 1994, page A2) ●

Michigan video retailers have had it with pirated versions of hit movies. Gary Shields, who owns the five-store Entertainment Tonite chain, estimates that more than half the inventory for about 50 video stores in the Detroit, MI area consists of pirated tapes. Shields says the cassette boxes are near-perfect and the color of the cassettes is the same as the studios' legitimate releases. Michigan currently has no anti-piracy laws. Therefore, any penalties received after FBI and MPAA raids are so light stores can be re-opened the next day completely restocked with more illegal tapes. So far, the MPAA and U.S. marshals raided eight stores and seized over 4000 tapes so far in 1994. It is believed the problem in Michigan stems from a very organized pirating operation in the Middle Eastern community. (*Video Store Magazine*, March 27-April 2, 1994, page 16) ●

Toronto, Canada police seized 1000 floppy discs which contained counterfeit Nintendo video games in the first prosecution in Canada for illegally copying games onto disk format. The culprits were two video stores from which electronic devices used to illegally duplicate the games were also taken. Criminal charges were brought against an additional 100 retailers who sold the counterfeit video games. Nintendo says it has filed civil court actions against 275 importers, wholesalers and retailers of counterfeit games since 1990. (*The Toy Book*, Feb. 1994, page 30) ●

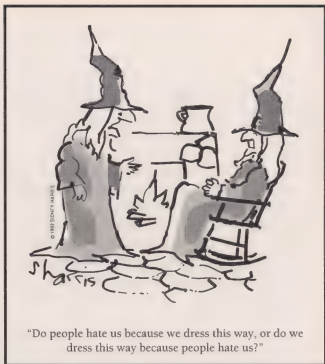
Kudos to the Shanahan family who will receive \$750,000 from the City of Inglewood, CA after their son Patrick was killed on December 10, 1989 by Inglewood police officers while he was attending a Grateful Dead concert. Police initially questioned Shanahan because he was banging his head on a cement ramp and claim that he resisted their help. The teen, a former wrestler, supposedly required eight officers, one of whom used a choke hold, to subdue him. The autopsy report revealed traces of LSD in his bloodstream. So while it is true he was intoxicated and behaving outrageously, there was certainly no cause for Patrick to die, and it appears the City of Inglewood recognized that, while at the same time making clear

that the settlement was not an acknowledgment of wrongdoing on the part of the Inglewood Police Department. (*South Bay Daily Breeze*, February 2, 1994, page A1, A5) ●

One way that pirated computer software is distributed is through the use of FTP and FSP sites. David LaMacchia, an MIT student, made the front page of almost every newspaper in America after he was arrested for allegedly using MIT's computers to set up a warez BBS called Cynosure. The catch is that LaMacchia acted as sort of a night watchman at a library where visitors swapped stolen books. LaMacchia never downloaded any software himself and charged no money.

The case represents the single largest case of software piracy to date. Lawyers on both sides expect the case might end up before the Supreme Court. While one side argues that users knew the \$1 million of copyrighted software available was illegal to take and that users went to great lengths to conceal their identities, the other side argues that BBSs should have the same legal protection as newspapers and telephone lines. Harvey A. Silverglate, LaMacchia's lawyer, was quoted as saying, "Can AT&T be held liable for criminal conversations held on their phone lines? Can *The New York Times* be held liable because gamblers use the information published in its sports section?" (*The New York Times*, April 9, 1994, page 1, *The Boston Globe*, April 9, 1994, page 1, & April 27, 1994, page 61) ●

Rock musician Mitch Ryder has recorded a song called "Mercy," and is donating the profits to help support Dr. Jack Kevorkian. Kevorkian is best known for his efforts to assist terminal patients commit suicide. He was arrested in Michigan where he plead not guilty to actions he cheerfully admits having committed. Kevorkian is being charged under a law that has been declared unconstitutional three times already. Two judges ruled the law violates technical grounds of Michigan's constitution. The third judge ruled that a fundamental right to privacy



entitles patients to seek the aid of a doctor in order to commit suicide. His prosecutor, John O'Hair is fighting to get a Michigan state commission to recommend legalizing "physician-assisted suicide for terminally ill patients who have no more than six months to live." (*The Boston Globe*, April 17, 1994, page 2) ●

Speaking of suicide, a video store in Hemet, CA has been hit with a \$4.6 million wrongful death and breach of contract lawsuit. They are being sued by the parents of a teen who hung himself with a belt from the rafters of his garage two days after he watched a video called *The Worst Of Faces Of Death*. The suit claims the store, Video Express, and its owner, Michael Hardy, knew the child had a history of mental problems and that there was a block on the account to restrict him from renting videos without parental permission. Hardy denies having any specific agreement. (*Video Store Magazine*, May 22-28, 1994, page 55) ●

You think you've gotten a high on everything? How 'bout toad venom? Even if you knew people licked toads to get high, you probably didn't know it is possible to smoke toad venom. Bob Shepard, a 41 year old teacher at a local Calaveras County, CA nature center, was arrested for possession of several hallucinogenic substances including mescalecatal, LSD, psychedelic mushrooms and bufotenine. Bufotenine is a schedule one hallucinogenic chemical found in the

UPDATE: PARANOIA STRIKES DEEP

By Netta Gilboa

* The WELL was sold and is no longer owned by the same good folks who publish *Whole Earth Review*.

* Cliff Figallo told us that root had been obtained on the WELL once before in the late 1980s.

* Both WELL crackers interviewed last issue read the article and got word to us that they were happy with it.

* Two other WELL crackers got in touch to say they liked the article as well and to tell me additional details in confidence. A third got in touch to say I missed the whole point. He declined to elaborate.

* Yet another of the WELL crackers got in touch with me and we met to talk. He taught me a life lesson that one should "never say never." There is always a chance that if people make the effort to communicate they will see another viewpoint. I had misjudged him.

* An excellent article called "Non-Malicious Hacking in the United States" by Sarah Gordon appeared on the Internet break-ins (including the WELL) in the February 1994 issue of *Secure Computing*. It included extensive quotes from several other WELL crackers. It is worth tracking down.

* A system administrator got in touch to say that the WELL forwarded copies of our stolen mail to him (!!!) and to other sites in an effort to alert them to intrusions. This is unconscionable on the WELL's part and seems to violate our privacy more than the crackers did. It reminds us of rape victims who get raped once by the assailant and then again by the court system.

* Two weeks after the article appeared in stores someone on IRC was bragging about another WELL break-in. We continue to hear about hundreds of other sites being penetrated. Again, there is nothing particularly unusual about the WELL.

* In late May 1994, I went to visit a hacker and logged into my WELL account from his home in the presence of two other hackers. I saw him cat my files to his account and type something else. I knew he had done something, but did not have the technical knowledge to understand he had placed a file in my account (.rhosts) which allowed anyone from any site to access my WELL account without the use of a password. After he went to sleep I called the WELL and left a message on their answering machine saying that I had logged into my account in the presence of three hackers and thought they had done something to it and to please change my password and snail mail me a new password. The WELL ignored the phone message because it is their policy to talk to users voice (as if they know the voices of 7000+ users). They did try to reach me but as I explained on their answering machine I was away on the road for 11 days. I finally returned home 11 days later and heard their message that nothing had been done. I called them immediately and the person who answered the phone informed me that the WELL has a policy against snail mailing passwords to people even when the user informs them their phone is being tapped by a hacker (!). The same employee also told me he saw no need to look at my account. Over the next few days I noticed my WELL mail from certain people (involving the most "elite" hackers and things that would potentially bring us articles or revenue) was being deleted before I saw it. Something made me think to look at my files. I noticed the .rhosts file by the date attached to its creation. I deleted the file and changed my password. I then called the WELL and they acknowledged there was suspicious activity in my account visible with SuperUser status. The WELL did nothing to stop the mail from being deleted and sent me mail saying they guessed I was going to be a target. I hope that if I am to be a target, they will help me keep an eye on my account if I ever have to call them from the road again.

* In mid-July 1994, a post was made to alt.2600 by Kevin Mitnick which appeared to be made from a WELL account owned by computer security expert Winn Schwartau. We asked Winn about this post and his comment was: "I don't even have a WELL account so my opinion of their security... do I need say it?"

venom of wart-covered Colorado River toads. Mr. Shepard turns out to be the first person ever arrested for possession of venom from psychedelic toads which he kept at the public-school-sponsored camp where he taught nature and wildlife to children. Shepard told investigators that "The difference between LSD and bufotenine was the difference between milk and whiskey. You better be sitting down, or have a place to lie down, or this will put you down."

Ironically, the arrest occurred in the same town where an annual frog jumping contest is held in honor of Mark Twain's short story "Notorious Jumping Frog of Calaveras County." (*The New York Times*, Feb. 20, 1994) ●

Barry Manilow is suing KBIG-FM in Los Angeles for \$28 million. The station ran an ad campaign promising people the station does not play any Manilow songs. Manilow alleges the ads have caused irreparable damage to his reputation. (*Philadelphia Inquirer*, Feb. 11, 1994) ●

Colorado Free University, a Denver computer education center, agreed to pay \$60,000 to settle software piracy charges filed against it by the Business Software Alliance, an industry trade association. The raid turned up unlicensed copies of software published by Aldus Corp., Lotus Development Corp. and WordPerfect Corp. In addition to the \$60,000 fine, the school also agreed to purchase original programs to replace the illegal ones. The BSA notes that while software piracy is inexcusable in general, it is "most troubling when training centers are involved, since they often are afforded pricing incentives from software publishers." The raid was planned after someone phoned in a tip on the BSA's anti-piracy hotline. (*Computer Reseller News*, Feb. 28, 1994, page 105, 107) ●

Parody is the art of spoofing someone else's work. In an important victory for people who make their living through the commercial use of parody (such as *Saturday Night Live*, *The Harvard Lampoon*, *Mad Magazine* and *Spy*), the Supreme Court ruled unanimously that 2 Live Crew's crude version of the rock classic "Oh Pretty Woman" was protected from penalties for copyright infringement even though the parody was unauthorized and for commercial gain. (*The Boston Globe*, March 8, 1994, page 1) ●

Fans of the 1960s British television series *The Avengers* may have to wait to see these tapes on video store shelves. Lumiere (Rights) Limited filed suit because it owns

the copyright to the series and it did not authorize distribution in the U.S. Thousands of video stores including chains like Blockbuster Video purchased these tapes from Hollywood Select Video and had every reason to believe they were legally distributed. According to Peter Maheu, president of Trademark Protection Services, who investigated the case for Lumiere, under 1984 copyright law ignorance is no longer a legal defense. "Dealers are responsible for what they sell, regardless of whether they knew it was counterfeit." (*Video Business*, Feb. 18, 1994, page 46) ●

A U.S. jury has ruled that the AIDS virus was used as a deadly weapon after an HIV-infected Miami, FL. man was convicted of attempted murder for kidnapping and raping a boy. When police arrested Ignacio Perea, they found a receipt in his pocket from a clinic indicating he had tested positive for HIV. He faces charges that he raped two other boys and thankfully none of the three boys has tested positive for HIV. The prosecutor successfully argued that being HIV+ is not criminal, "but if you behave in such a way that you spread the virus, you're behaving in a criminal manner." (*The Boston Globe*, March 2, 1994, page 3) ●

Michael Jackson and Sony Music Productions failed to obtain an injunction against three CDs containing live recordings of Michael Jackson concerts which are being sold by Apple House Music of Australia. Sony and Jackson claim people will mistakenly believe these are legitimate recordings, that Jackson's reputation will be hurt by their inferior technical quality and that they amount to a breach of Sony's right to publicize Jackson's identity. In denying the injunction, the court pointed out that the words "unauthorized" or "not authorized" appear four times on the label of each CD. The full case will go to trial next year. (*The Trip*, (subscriber magazine issued by 3RRR, an Australian community radio station), page 28) ●

One of the nation's three nuclear weapons labs revealed that computer hackers used its computers to store and distribute pornography. According to *The Philadelphia Inquirer* (July 12, 1994, page D8), the embarrassed officials at Lawrence Livermore National Laboratory said the incident was among the most serious breaches of computer security ever at the lab.

Over 1000 pornographic pictures were stored and officials believed at least one lab employee was involved. Although the story got lots of press, and the *Inquirer* stated that "the pictures were sufficiently graphic that

they would likely be considered obscene by the courts, and therefore transmitting them over the Internet would be illegal," no mention was made of child porn or anything else sufficiently deviant to be ruled obscene.

Worth mentioning is the fact that computer pictures can be used to store hidden text files which can be decoded with simple software. It makes one wonder that in addition to porn pictures, it's possible those files contained research secrets from the lab. In either case, the use of university and corporate computers to hide pornography, pirated computer software and hacking information is extremely common and those in the know can FTP to the site and help themselves. ●

The Justice Department's latest report on rape reveals that 96% of rape victims under 18 know their attackers. In 1992 16% of rapes reported to police involved girls under 12 years old; 51%, victims younger than 18. (Source: *U.S. News & World Report*, July 4, 1994, page 16) ●

Officials in Milwaukee, WI are trying to determine how they can stop a local woman infected with HIV who engages in reckless, unprotected sex and refuses to tell her lovers of her condition. Wisconsin has such strict confidentiality laws that public health officials cannot notify partners of those with HIV or AIDS without the infected individuals permission. The woman was quoted as saying she worried her partners would not have sex with her if they knew of her HIV status. (Source: *The Boston Herald*, January 27, 1994, page 4) ●

The MPAA (Motion Picture Association of America) has enjoyed a recent string of successes in the war against video piracy. On March 28, they shut down the second-largest illegal duplication laboratory they have ever come across. On May 26, they recovered stolen prints of five major feature films (*The Flintstones*, *Beverly Hills Cop 3*, *Maverick*, *Jurassic Park* and *Carlitto's Way*). The films had been stolen from The National Film Service which said it was the first time in the company's 48-year history that a film has been taken from one of its depots. On June 10, three individuals were arrested at a Long Island City, NY warehouse and over 5000 videocassettes were seized including copies of *Speed* (which opened that day), *The Flintstones* and *The Fugitive*.

The MPAA expects to catch even more crooks with their new "Bounty For Pirates" program which will pay \$2500 to the first person who provides the location of a pirate lab where arrests and/or seizures of pirate

1993 Anti-Piracy Statistics

Recording Industry Association of America

Counterfeit/Pirate Seizures	1989	1990	1991	1992	1993
Counterfeit/pirate cassettes	932,220	1,076,747	1,401,163	2,548,030	2,037,917
Counterfeit/pirate CDs	NA	NA	NA	690	17,845
Counterfeit/pirate LPs	NA	NA	NA	NA	83,445
Counterfeit/pirate cassettes (in-process)	202,000	264,568	102,852	165,610	370,600
Counterfeit cassette labels	19,880,125	16,081,791	18,617,770	32,377,125	34,449,500

Bootleg Seizures	1989	1990	1991	1992	1993
Vinyl	29,615	49,972	18,214	2667	NA
Cassettes	5,271	2,360	1,001	4,719	2,100
CDs	38,766	152,466	36,857	16,213	965
Video (music related)	388	1,589	3,000	4,458	10,754
TOTALS	74,040	206,387	59,072	28,057	13,819

Actions Taken	1989	1990	1991	1992	1993
Cases Opened	910	1,225	1,301	972	1,326
Search Warrants/Consent Searches	130	178	112	116	101
Arrest/Indictments	147	254	283	224	275
Sight Seizures (without the necessity of a search warrant)	150	192	570	1,423	839
Guilty Pleas/Convictions	60	91	102	128	144
Civil Suits Filed	31	3	5	3	5
Judgements/Settlements	14	68	1	6	6

An update to the anti-piracy statistics for the RIAA printed in the Fall 1993 issue of *Gray Areas*.

product or equipment occur. No conviction is required prior to payment, just the lab's location and information that pans out leading to arrests and/or seizures. The MPAA's anti-piracy hotline is 1-800 NO COPYS. (Source: *Video Store Magazine* April 10-16, 1994, page 12, MPAA press releases) ●

The RIAA (Recording Industry Association of America, Inc.) has been busy too. On February 24, they filed a federal civil lawsuit

on behalf of 26 member companies which alleges both copyright and trademark infringement and conspiracy to infringe copyrighted sound recordings against ten defendants. This lawsuit represents the most extensive cassette counterfeiting lawsuit filed in recent history both in terms of the number of defendants and the scope of the piracy operations alleged in the lawsuit. The eight individuals and two California businesses are believed to be responsible for manufac-

turing counterfeit recordings or knowingly supplying to counterfeiters materials seized during criminal raids in CA, NY, GA and TX. On July 14, they made three raids resulting in three arrests and the seizure of more than 83,000 alleged counterfeit cassettes. (RIAA press releases) ●

In August, 1991 Negativland burst on the pages of musical and legal history when they were sued for copyright and trademark infringement by U2's label, Island Records, after they released a 45 called "U2/Negativland" which contained outtakes of Casey Kasem (*America's Top 40*) and snippets of U2 singing the line "I still haven't found what I'm looking for."

In 1992, Negativland released a magazine about their legal problems, entitled *The Letter U and The Numeral 2*. This time they were sued for copyright infringement by their record label, SST Records.

Negativland has now settled out of court with SST Records. This gives them the right to re-release their magazine, returns several former SST releases to Negativland and results in a final Negativland recording for SST (a live performance called *Live Stupid*). As to the 45 which started it all, Negativland is still trying to get it back from Island Records. In a recent edi-

tion of *The London Times*, U2's guitarist The Edge is quoted as granting Negativland permission to re-release the "U2/Negativland" single. However, Island Records is still declining to comment. For more information contact Negativland at 1920 Monument Blvd., MF-1, Concord, CA 94520. If copyright issues interest you, we highly recommend you order the magazine while it's available. ●

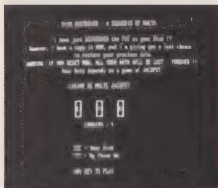
COMPUTERIZED CREATIONISM: BEHIND THE ELECTRONIC VIRUS

"Karl Walker walks into his office. It has taken years to work his way to this position, but at last he has achieved what he has struggled for for years - the CEO of Micro Techs. He sits down in his new black leather chair and looks at his computer, where the company's fortunes are graphed across the screens showing its progress under his still fresh leadership. Suddenly, his screen goes blank, and a message appears - "Greets from the Monitor Meltdown virus. GOTCHYA!". Karl panics and starts to get up from his chair, but too late - the monitor explodes, blowing him to the ground, unmoving."

Of course, viruses could never do that. It makes a good story though, does it not? The mainstream media has similarly distorted viruses in the last few years, making them an evil and mysterious phenomenon in the computer. As an example, if you think back a few years do you remember the Michelangelo scare? I remember more than once trying to convince people that 1.) if they used their machines on March 6th it would not self-destruct and 2.) not every computer hooked up to a phone via a modem was infected. To this date I have only seen (and cleaned) one infection of Michelangelo in the wild (which took under a minute WITHOUT any of the media-hyped antiviral programs). Despite the media's amazing amount of dramatic coverage of Michelangelo's spread, it was not a large threat. Although it might be entertaining for some, the images that many people have of viruses due to irresponsible coverage by

the mainstream media bout are simply false. In the words of one virus writer, Crypt Keeper of the Phalcon/Skism virus writing group, "Viruses are just programs. They aren't the big menace they are made out to be. Only ones and zeros. All this publicity about what a danger they are makes me laugh. After all, most of the people who put out this hype are antiviral program authors or affiliates of AV companies, who obviously have something (\$\$) to gain by it." I thought this response from Crypt Keeper seemed a bit slanted, but then I talked to Ross Greenberg, author of *Flu-Shot* antiviral software. After stating that I had found his software substandard (it had performed badly in the tests I had run it through), he mentioned that it did, however, pay well. As he said, "I discovered there was gold in them there hills. Bought me a nice place in upstate NY. I called it 'Virus Acres.' 76 acres. And, well, our products do help some people, too."

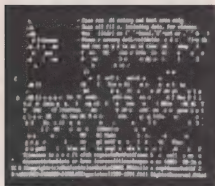
To see what their opposition thinks of them, I asked two of the best known people in the anti-viral industry what they thought of virus writers. The first to reply was Fridrik Skulason, the author of *F-Prot*. "I see them just as kids that have not yet developed a sense of responsibility. I just wait for them to grow up." The second, Aryeh Goretsky of McAfee Associates, had the following to say, "I feel very sorry for them. These are people who for one reason or another have a distorted over-view." These opinions are at least over-generalized, and in my experience are rarely true. Several good examples exist to disprove them - one of the best being Mark Ludwig, the author of *The Little Black Book of Computer Viruses and Computer Viruses, Artificial Life, and Evolution*. When asked what he felt about this, he responded that from the people who had bought his books and magazines, there are basically two types: Antiviral professionals and virus writers. The writers seem to be just "people who are interested in computers and how they work" and who want to push the limits on their machine. To them, and many others, "the idea of a self reproducing program is intriguing."



Casino Virus (very mean activation...)

So who does write viruses, and why? There is always the classic example of the disgruntled employee, who in revenge for misdeeds done to him by his employer might write a virus and release it on the company. This is NOT the most popular reason, however. Some write viruses as a kind of political activism, even in rebellion against oppressive and corrupt governments. Others write viruses for the technical and intellectual challenge, exploring their abilities on a computer. Nowhere Man of NuKE, the virus writer who wrote a package called the *Virus Creation Laboratory (VCL)* that allows people to literally create viruses at the click of a mouse, said that "Some obviously do write them to wreak havoc, get revenge, or get attention, but I believe that most are written for the challenge, for the writing process itself. Programmers like to be challenged, and writing a good virus is very challenging."

An increasing number of virus writers are legitimately interested and involved in studying viruses as the most basic model for artificial life. One college virus writer calling himself the Holy Spirit told me he felt that not only was it a "step to better understanding [of] program structure" but that it was also a "step forward in the development of 'intelligent' programs" and a "way to break the bounds of [society] and show society the tremendous possibilities that may lie in creative virus-style programming." Another member of the same virus writing group (The Trinity) using the handle God stated that while some virus writers write destruc-



Cascade Virus



Skism 1992 Virus

Schorbinger

tive code, these writers are immature. But, he said, "there are those who write "benevolent" viruses, whose purpose is to provide some useful service to the user. Still others write viruses for research purposes in artificial intelligence, population modeling, etc. Thus, there are many different reasons for writing viruses. Unfortunately, only one of these reasons (malicious intent) is widely publicized, leading to a general misconception of the usefulness of viruses among the public."

Despite the interesting relationships between computer viruses and their biological counterparts (explained in detail in Mark Ludwig's second book), both of the antiviral experts quoted above said that they had absolutely no relevance to the subject of artificial life. Nowhere Man disagreed as well. When I asked if he thought viruses could be the beginnings of artificial life, he said "No... I've always hated that notion. That whole "artificial life" thing is a bunch of Berkeley-Wired-Cyberpunk-New Age hockum bandied about by virus grandstanders who only understand viruses superficially and therefore fall into the trap of thinking that because they reproduce that they are the precursors of artificial life. Artificial life, if such a thing can ever exist, is artificial intelligence. Computers are not the real world; the only electronic life is intelligent life. In the wild there may be one-celled protozoans that just reproduce and feed, but on computers such a thing cannot be considered life. It's all a big joke...no one would consider a computer virus alive any more than they'd consider a pirated game "alive." The only real artificial life would be an artificial intelligence."

Viruses are also, as Mr. Goretsky put it, occasionally written for "the electronic equivalent of spray-painting a graffiti on a wall" in an attempt to be heard. This is likely to be the primary source of the viruses like *Joshi*, which makes one type in "Happy Birthday Joshi" each January 5th before the computer will work properly. In fact, for

some people the publicity gained from writing a virus is much of the incentive needed in and of itself. I asked Memory Lapse of Phalcon/Skism, a virus writer who gained fame from a virus bearing his name that was printed and distributed on a shareware CD-ROM, what he thought about the publicity given to him and others by the anti-viral workers. "Hell, it's free isn't it? I love it." When it comes down to it, viruses are extremely interesting to a large number of people, and each person is likely to give you a different answer as to why.

As far as who writes the viruses, the answer is far more diverse than the typical stereotype of an intelligent but socially maladjusted male teenager in need of attention. A large population of the virus writers are students - people around the world trying to learn as much as they can in the areas they are interested in, regardless of whether the information is taboo. For many writers, the



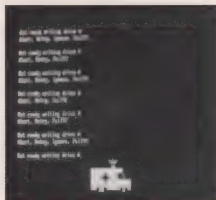
XAL/Christmas Virus

Schorbinger

mystery surrounding viruses was one of the reasons they first began to learn about them. Other writers, such as Mark Ludwig, are scientists that seem interested in the many useful applications of them, regarding everything from distributed encryption to artificial life.

One issue that you might think would deter virus writers is the shadowing of the law in that area. While writing viruses is still legal in the U.S. (unlike many other places, such as Holland - home of the Triden virus group), many ignorant politicians supported by antiviral professionals are pressing this issue. Even Aryeh Goretsky suggests that laws against writing are a good idea "if, and only if, it is legislated correctly." As Holy Spirit told me, "No one can stop a person from doing on his/her computer what they wish to do. This right of privacy can not and will not be limited." The only thing that seems likely to happen as a result of laws against virus writing seems to be that viruses will be less available to antiviral companies until they have spread, and that the viruses

will become more predominately malicious. All of the writers I talked to seem to agree on this issue. Crypt Keeper stated that he thinks laws "will encourage it [virus writing]. When 2-Live-Crew's rap album was in danger of being banned it went triple platinum within a few months. I've talked to many virus writers who say they will increase their production of viruses (and also make them more malicious) if laws banning virus writing are enacted. Besides, these laws are, for all practical purposes, unenforceable, so a ban on virus writing would amount to little more than finger-shaking." God of The Trinity thought so as well, saying that "If anything, outlawing the creation of viruses will worsen the situations. Currently, most virus writers freely distribute their creations to those interested, including anti-virus writers. Outlawing virus writing would force the writers to work in secrecy. Open interaction with the public would be virtually eliminated, and the spread of harmful viruses is likely to increase." Nowhere Man had much to say on this issue as well, as he told me the following. "I think that any law that prohibits virus writing and/or possession is doomed to failure. Outlawing viruses will just drive the virus writers and BBSs further underground; as a result it will become more difficult for anti-virus researchers to get samples of newer viruses and the quality of anti-virus programs will decline as a result. In essence, they'll now be two steps behind instead of one. In addition, I wouldn't be surprised if viruses become more potent and, perhaps, destructive, as the wanna-be virus writers and groups are weeded out, leaving only the most experienced, and therefore, most potentially dangerous, virus creators around. Any law which outlaws viruses is, in my opinion, without legal basis. Outlawing viruses is a ridiculous response to the perceived virus "problem" and will only make it worse while further threatening electronic freedom in the process. Today viruses, tomorrow encryption, what's next?"



Ambulance Virus

Schorbinger

Perhaps you, the reader, are as yet dissatisfied with just their arguments and want to see who these people really are. If you will allow me to indulge, I will attempt to provide you with an inside look at our world and act as a guide, as I too am a virus writer.

I first became interested in viruses around three years ago, when I was infected with the *Stoned* virus by a program I had rented at a local software store. At the time I only knew the C programming language, but I was fascinated by this thing that had traveled from Europe all the way to a small college town in Texas. A friend of mine and I were able to isolate the virus from a floppy disk after we had disinfected my computer using a popular anti-viral program. Curious about its workings, we tried to dissect it but we were as yet unskilled at machine language.

I began to study viruses, eager to find any information on the subject. Eventually I came across the phone number to a virus exchange BBS, or VX. I called, and was able to acquire a few viruses to study. Over the following summer I began learning assembly language, the language nearest to the machine that is almost always the language of choice for viruses. My fascination grew as I learned how not only could a virus escape from its author if he was not careful, but it could become an epidemic - how close to real viruses these seemed! Then I ran across a copy of the *Dark Avenger's Mutation Engine*, a program that allowed a virus to mutate its appearance into millions of different combinations. These only increased the similarity, as with many biological viruses, most notably the flu strains, their mutations are one of the major attributes preventing scientists from coming up with a solid cure or vaccine. At this point though, I still had the idea, installed by the media and antiviral companies, that ALL virus writers were "bad." As with anything, when you are ignorant of a subject, you are likely to believe the popular opinion - the one that the media generates.

By fall I was starting on my first virus as I continued learning more and more about my system and viruses. I suppose I began writing out of curiosity, the thrill, the challenge involved in writing one, and the feeling of success when it's done. Viruses are unique, nothing else comes that close to life that we have been able to simulate. Even the artificial life simulations such as John Conway's Life can't touch them - viruses can escape, replicate and survive! Through the VX BBS's, I came across a few issues of *40Hex* magazine and a *NuKE Infojournal*. These, plus the later addition of Mark Ludwig's *Little Black Book of Computer Viruses* were my instruction manuals. Dark Angel's tuto-

rials, as I recall, were what I used to learn the most. After my first virus, a simple .COM infector that dialed the Dianetics 1-800 number, I began disassembling the viruses I had collected. There were so many innovative tricks, traps, and various techniques in them that I learned a lot about programming while dissecting them.

I continued writing viruses, but never let them off my computer. Then Ludwig announced his First International Virus Writing Contest - finally, a chance to prove what I hoped I could do! I worked on and off for a couple of weeks, and created a few different styles of viruses for it. This was the first time any of my viruses exited my computer. I went under a new handle, and sent them in. For a while I pretty much forgot about the contest and went on in my studies.

A couple of months afterwards, I saw one of my disassemblies published in *Crypt Newsletter* edited by Ernst Kouch (ed. note: see interview in issue 3). THAT was a surprise! It was the start of a good writer/publisher relationship between us that has



Frodo (4096) Virus

Stormbringer

helped me a great deal - for that I thank him sincerely. I started writing for *Crypt Newsletter* on a regular basis, and with Kouch's suggestions went in the direction of useful or even "friendly" viruses and virus-related programs. This is still my main focus, with an occasional virus written for some new technique or skill.

Then a friend of mine (a talented virus writer himself) pointed out my old handle in an issue of Ludwig's magazine, *Computer Virus Developments Quarterly*. I had won the contest! It was a thrill like you would not believe. I had gone in under a pseudonym, and my account had been canceled on the BBS that had sponsored the contest so this was his only way to reach me. Immediately, I called Ludwig and talked to him, confirming my existence and relaying my real information to him.

A month or two after that, I began talking to several of the members of Phalcon/Skism.

At the suggestion of an old acquaintance from BBS's named Guerrilla Anarchy, I asked them if I could join and was soon accepted. This brings us more or less to current times, as I write this article.

I was and am still a virus writer. I have released no malicious code or anything that causes deliberate damage, nor have I even infected another person's machine without their express permission. Judge me if you wish, for I feel I, like many others I know, stand as proof that virus writers are not evil and that some of us are researchers in a new branch of science that has already begun to bear its fruit. Like the alchemists of old who explored the bounds of chemistry, I think we will push forward the frontiers of artificial life. Already, Mark Ludwig has presented us with evolving viruses in his books, and theorized on what may be to come. While we are cons away from creating an electronic version of "life as we know it," we must begin somewhere. There are movements as well into "good" viruses, including Trident's *Cruncher* virus, which asks permission to infect files, then compresses them. A better known "good" virus, the *Potassium Hydroxide* virus, protects its user's computer's security (after being given permission) by encrypting the hard drive and floppies that it is told to with the IDEA encryption and user specified passwords. This is especially important with the recent talk of legislation against good encryptions and the push by the government towards systems like Clipper and Tesseract, both of which contain backdoors for government agencies to use as they wish. We will continue our creative efforts, regardless of laws pushed against us. ■

- Stormbringer of [Phalcon/Skism]

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COMPUTERS, FREEDOM AND PRIVACY CONFERENCE

MARCH 22-26 CHICAGO, IL
REVIEW BY NETTA GILBOA

I flew into Chicago to attend CFP from Cleveland, OH where I had just seen two Grateful Dead shows. On the plane I had the amazing luck to be seated behind the legendary LSD chemist Owsley Stanley III (better known as "Bear"). He makes elegant, expensive jewelry these days which feature many Grateful Dead logos. We chatted briefly (of course, all my copies of *Gray Areas* were in the luggage - I will never be seen in public without a copy again!), and as the plane landed in Chicago I wondered who I could possibly meet at the CFP conference who might equal the elite entity I had just spoken to. Little did I know!

I had heard that CFP was somewhat divided between "suits" and hackers. I was told to choose what I wore and who I talked to carefully, but it turned out that people were welcome in anything and some of the suits also wore T-shirts on the days they weren't speaking. There was a small group of hackers who chose to band together and spend the bulk of their time, if not all of it, amongst themselves without mixing. I, on the other hand, tried to meet as many people as possible. What I wasn't at all prepared for was how many people there actually wanted to meet me.

In the first hour I was there I was introduced to reporters from *Playboy*, *U.S. News and World Report*, *Detroit Free Press*, *The New York Times*, *Macworld*, etc. Clearly there were going to be some heavyweights speaking here to attract so much press! This is utterly atypical for the academic conferences CFP could be compared to.

I was also introduced to a retiring F.B.I. agent, James Settle, who I ended up spending a good deal of time with throughout the conference. The person who introduced us asked me to give him a copy of *Gray Areas* and told him I had been harassed by a certain hacker the F.B.I. was interested in. We spent a few minutes discussing the "Posse" as I was curious to know why no arrests had occurred if the F.B.I. was so sure who the people the media have accused of cracking the Internet were. I was asked about the WELL crackers and explained more than once that we had offered anonymity and immunity to the two

people interviewed last issue and would go to jail in contempt if need be to honor those contracts. I don't think that went over too well.

Right after that I ran into one of my former bosses who gave me my first job in publishing. I showed him a copy of *Gray Areas* and he got an immediate kick out of it. I also ran into Bruce Schneier, who has written for *Gray Areas*. Then it was time to attend the sessions.

CFP is quite expensive to attend (late registration runs over \$400). I was only able to be there thanks to a scholarship award. These are awarded on the basis of both financial need and the attendee's potential to use the information gained at the conference to do some good. This year 45 scholarships were awarded from the 150 people who applied. Even speakers pay their own way to attend but receive free conference registration. The idea of the conference is to mix hackers with media, law enforcement, government officials, politicians and educators and to force them to all interact together to discuss common interests. CFP manages to avoid public confrontations too, which is amazing when you consider behavior on the Net.

David Leytel, an Information Infrastructure Specialist at the White House, did a good job of replacing the scheduled keynote speaker at the last minute. He explained what the Internet is (a network of networks which connect information) but I feel sorry for anyone who didn't already know. It was the only time it was explained and a newbie who had never been on the Internet would have had a lot of trouble at this conference.

Leytel spoke about Clipper and wiretapping. He said the government gets 1000 or so authorized wiretaps per year. He admitted the Clipper chip would not help catch smart criminals but would help with the dumb ones. Most interesting were the five cases he claimed the F.B.I. cites as being solved solely through the use of wiretapping: a Miami, FL drug raid in April 1992, a street gang in Chicago, "Ill Wind" Dept. of Defense, health care fraud and a "snuff" murder film. I don't remember hearing about any of these cases. I surely would have remembered the snuff case if the media had covered it (snuff films appeal to people who wish to see actual murders).

Leytel bravely took questions. He got three tough ones he couldn't answer. He promised to take them back to the White House but he didn't write them down. I don't remember the questions. I doubt he wants to either.

Next came lunch (five meals are included in the conference fee) and I found myself sitting at a table with Emmanuel Goldstein,



Phil Zimmerman, author of PGP



EFF attorney Mike Godwin



One of many gray computer games discussed at a three-hour workshop



Author Bruce Sterling and Gray Areas publisher Netta Gilboa

publisher of 2600, as well as several other IRC hackers including KC and Strat. I don't remember what we talked about, but lunch was cool.

Later that night I attended the EFF awards and a banquet dinner. I ran upstairs to catch L.A. Law and came down an hour late for a three hour workshop on Nazi computer games.

The high level of the discussion amazed me. There were several lawyers in the room including Mike Godwin of the EFF. I kept quiet and watched other people deal with their emotions, beliefs and questions about pornography, child pornography, racism and sexism. It felt like spying considering I used to lead lectures and panels on these exact same subjects. I slipped out before the session was over but decided then and there CFP was chock full of brilliant minds.

I barely got off the elevator the next morning before being told the F.B.I. had accidentally arrested someone because they thought he was a famous hacker named Kevin Mitnick. Knowing a good story when I heard one, I told the person to send this guy to talk to me. When he approached me, I did a double take. This guy looked exactly like another hacker (not Kevin) I'd met and I wondered who the F.B.I. had really been looking for. I found it hard to believe the F.B.I. expected him to come to CFP. They claimed he was wanted for probation violation dating back to 1992 and that he had made posts to the Internet using a name that matched the person the F.B.I. arrested at CFP. Mr. Settle said there was a physical resemblance as well. If so, Mitnick is cute <grin>.

I went back to check the conference bulletin board (I had posted a copy of last issue's cover) and heard someone say "There she is." I went over to the group and met Bruce Sterling (author of *The Hacker Crackdown*) who told me he reads *Gray Areas* and likes it. I felt very elite when he asked if he could take my picture. I got some taken of the two of us together too. Then it was time for lunch so I headed in to get a seat. Imagine my surprise when Bruce walked into the room, came right up to me and said he wanted to sit at the "elite table" with me. I guess now he knows it made my day <grin>. We spent lunch talking about guys who die after hanging themselves accidentally while masturbating. We also compared notes on the lame calls we each get from hackers who are so stunned to get us on the phone that they are sometimes speechless or stupid when they do. I laughed hard when I heard later that I was not the only female present Sterling had asked for a photo of.

The lunch speaker was Phil Zimmerman,

author of PGP. Zimmerman was the subject of a recent grand jury investigation regarding export control violations. He has not been charged, but noted that there are federal mandatory sentencing guidelines of 41-51 months. As with LSD convictions, judges are not allowed to deviate from that. Zimmerman spoke against the Clipper chip and compared the fight to the one for a nuclear freeze. He noted that we managed to get past that period which once seemed so hopeless. But the part of his speech that had the strongest impact on me was when Zimmerman confessed he's having trouble learning how to live his life off the record, as his lawyers won't allow him to discuss parts of his case and the media keeps asking.

After lunch I chaired a panel on ethics, replacing sociologist Jim Thomas of *Computer underground Digest* (who unfortunately had a death in the family). I read parts of his paper for him and even managed to end the session on time. It was neat to meet Steven Levy, author of *Hackers*. I later spent some time talking to him and to Bruce Umbaugh who had also been on the panel.

The next session didn't interest me so I went to sit on the couches near the elevators and vend magazines with Emmanuel and Sarlo. I sold enough to pay for my hotel room and am thrilled by some of the people I exposed the magazine to. While we were standing there talking, Emmanuel gave me a 2600 T-shirt. I felt very special. Just a few days after CFP I wore it to a Grateful Dead concert at Nassau Coliseum. Wouldn't you know a few Deadheads recognized it and talked to me about hacking? One asked lots of questions about CFP too.

Emmanuel's session on Hackers and Crackers was next. I was very surprised to hear this year was the first of the four CFP conferences in which hacking had been given a real session of its own. Emmanuel did a splendid job of bringing together several hackers to discuss their embarrassment at the Internet crackers, their attempts to help secure systems when the help is not wanted and their beliefs that hackers are a precious resource society should encourage (or at least defend). There were many, many questions and a lot of people stayed late. For some it was clearly their first exposure to real, live hackers. I was sorry there was not a similar session of phone phreaks and one of virus writers. Live demonstrations of virus infection and removal, social engineering of operators and boxing calls, etc. would be appropriate education in the context of CFP as well.

I went out for sushi with an IRC pal named Max-Q. We then called Theora and she came up for a late chat with Rogue Agent. After

they left, Caty came by. She and I said goodnight at around 4 a.m. I went to sleep, but alas my phone rang at 7:15 a.m.

On the last day I spent the morning on one of the couches feeling awful from lack of sleep. People who'd had a chance to read the magazine started to come over to talk. As with the strictly hacker cons, it turns out the best conversations can happen right in the lobby.

Apparently the F.B.I. had questioned a second person at the conference. They thought he might be a hacker fugitive named Agent Steal. Yet they told him they wanted to question him about his possible involvement in the World Trade Center bombing! People were curious about it and Mr. Settle graciously agreed to address any members of the conference who had questions about the FBI's motives and practices. Alas, it looked like the talk might not happen till after I was supposed to leave. Several people went to bat for me to make sure the talk was held while I was still there. Any public talk about who the F.B.I. watches, and how, was something *Gray Areas* should cover. Finally it was decided that it would not be an official part of the conference and would occur directly after the last session. I prayed for the rest of the day that I would not have to miss my train home. The force was with me, but just barely.

I invited Mr. Settle to sit next to me at lunch. We had a great (at least I thought so) off-the-record conversation mostly about fugitives. I found Mr. Settle bright, knowledgeable and really dedicated to the Bureau to agree to stay after the conference to face a potential lynch mob. We talked a bit about his retirement and I valued the opportunity to talk frankly with a member of law enforcement my entire generation has been taught to be afraid of.

One more session to go. Bruce Sterling was the final official speaker. He summarized some of the highlights of the conference with particular attention to the Clipper chip and the talk by a member of the NSA. A few minutes after he received a thunderous ovation for his talk, I noticed Sterling sitting quietly in the back of the room the F.B.I. agent was speaking in. He was wearing a legit T-shirt that said "F.B.I. Academy." Bahaha.

Mr. Settle, clearly unhappy so many press members were taping his every word, answered every question the audience put forward. He made it clear he was speaking as an individual who loves coming to CFP and that he was walking a tightrope between the wishes of the Bureau when an F.B.I. agent speaks to the press and between his own belief this was an emergency situation that

called for some on-the-spot public relations. People asked about things like whether they had F.B.I. records from attending the conference (no) to how the F.B.I. could be wrong twice in a row at one conference (they rarely have recent photos to work with and they do what they can under the circumstances). Jim came off as a human being doing his job who had made some mistakes. He was publically invited back to the conference next year (he'll be retired from the F.B.I. by the time this issue appears). The session ended about 15 minutes before I absolutely had to leave (whew!) and I said a few goodbyes and raced to the train.

I hope to get to another CFP. It is the place to go if these subjects interest you. The high pricing is a mistake in my opinion. But attending CFP is surely worth every penny. Next year's conference will be held in Northern California. For more information on the exact dates, check *Computer underground Digest*, an electronic publication which offers free subscriptions (send E-mail to: tk0jut2@mvs.cso.niu.edu). ■



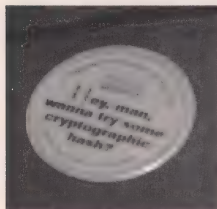
This CFP attendee was questioned by the F.B.I. They spotted him and suspected he might be a hacker known as "Agent Steal." He wasn't, and was dismissed after they briefly examined his leg.



The "Hackers and Crackers" Panel



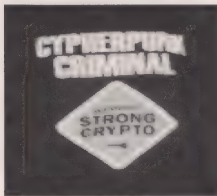
Former F.B.I. agent Jim Settle addresses the crowd



Cool button spotted at CFP



Retiring F.B.I. agent Jim Settle worked after hours to address this crowd about the F.B.I.'s interest in this year's CFP attendees. Settle stayed to answer every single question and won over the crowd.



T-shirt spotted at CFP

Photos by Netta Gilboa

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Emmanuel Goldstein, 2600 Publisher, spoke at CFP with a poster of hacker Phiber Optik taped to the podium. He played an audio tape of Phiber addressing the crowd from jail.

MISTAKEN IDENTITY

(A CHAT WITH A MAN THE F.B.I. ARRESTED IN ERROR)

BY NETTA GILBOA

Kevin Mitnick is a skilled computer hacker who is wanted by the F.B.I. for violation of his probation. At the CFP conference (see previous article), the F.B.I. arrested someone they believed was Kevin Mitnick. It wasn't him. The real Mitnick has gotten a lot of press recently as he has been on the run for 19 months and is believed to still be actively hacking. We invite him to comment.

Netta Gilboa: Before this morning, what were your experiences in the computer underground?

Falsely Arrested: Mostly tangential. I made lots of friends but I didn't personally have experience.

GA: So you were aware that there were hackers?

FA: I had gone to high school with a person who ran Metal Shop BBS. Phrack was published from there. I had a friend who was arrested, things like that, but no direct experience.

GA: You've never done anything that you think would make the F.B.I. be interested in you. And yet this morning you were attending the CFP conference and you got a knock on your door. What time?

FA: Shortly after eight, I don't know, I wasn't paying enough attention.

GA: And you were sleeping in the room alone?

FA: Three people.

GA: Three people in the room.

FA: I sort of started to wake up. One of the people was in the bathroom at the time. The other was still in bed. I went and got the door, answered it. They said three sentences which basically amounted to them telling me, "You're Kevin Mitnick."

GA: But they showed you some sort of identification?

FA: They showed me F.B.I. identification.

GA: Did they tell you their names?

FA: They gave one of the other people in the room a business card.

GA: And the other two people just basically sat back and witnessed this?

FA: Yeah. Basically they came in, they said basically what amounted to "You're Kevin Mitnick." I said, "No I'm not; I'm X," and they said, "Yes, we know about the alias, etc."

GA: This alias was news to you?

FA: Yeah. I hadn't heard that anyone was using my name.

GA: Do you use the Internet?

FA: Yes.

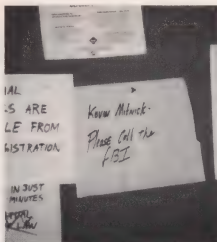
GA: Yours strikes me as a common name. Probably if I did a phone book search around the country I'd find at least ten or twenty people with your exact name.

FA: It's not uncommon.

GA: It's not like Netta Gilboa, there's only one of me! You've had no previous contact with Kevin?

FA: No, I'd heard of him and that was it. I don't know whether I'd remembered because of the circumstances how I'd heard of him. In this context I'd figured out how I'd heard of him pretty quick, not from what source but in what context, in terms of hacking and stuff.

GA: Do you have any idea why Kevin



Conference participants wasted no time in posting this fake sign on the bulletin board and changing their name tags to say "Kevin Mitnick, Cracker-At-Large"

Mitnick supposedly picked your name?

FA: No, I don't know if he actually picked my name or picked a name that happened to match mine. I've never done anything to offend him enough to do this. I've never seen him, as far as I know anyway, in person or on any of the systems I've been on. I can't imagine having done something that he would find offensive. Maybe it was just a name that looked easy to use or something.

GA: Do you ever use IRC (Internet Relay Chat)?

FA: Occasionally.

GA: He might have met you there.

FA: Possibly, but I've never been into IRC. I don't think I've ever been into #Hack or any of the groups.

GA: Where do you hang out on IRC? Or just different channels, one day this and one day that?

FA: Different channels. Up until last month

I hadn't been on IRC more than once in about two years. I'd been on a good deal two years ago when it was still just transitioning from numbered channels to name channels. A couple weeks ago, I guess it's almost a month or two ago now, I was on for a couple weeks just a couple nights. But it's not something I've used frequently at all.

GA: Did they tell you how long he's been using your name? Or a name that sounds like yours?

FA: I basically didn't want to push questions in this case. I didn't want to pressure them when I was the one at risk.

GA: So they took you out of your hotel room as quickly as possible and they told you you were under arrest while you were still in the hotel, right?

FA: Yeah, they had me get dressed, they handcuffed me and we left the hotel with me handcuffed.

GA: What was going through your mind? 'Cause you knew you weren't Kevin Mitnick.

FA: I seem to remember at one of the earlier conferences someone having conducted a similar kind of joke on one of the participants. I don't remember the details.

GA: So they took you down to a police station or to an F.B.I. office?

FA: Chicago F.B.I. office, which is two blocks from here (the CFP conference). They walked me down the street.

GA: Did they have weapons when they came?

FA: Not drawn, they were all in their pockets.

GA: And did you start telling them right away, "I'm not him, this is mistaken identity?"

FA: I told them once. They took my I.D. - my driver's license and university I.D. which are the two that I pulled for them.

GA: Someone told me they fingerprinted you.

FA: They walked me in and then up to the fingerprinting office. They took a couple of photos, took fingerprints twice because I smudged the first set because I was too nervous. Faxed those off to D.C. where they compared them against what they were looking for. Didn't match. Washington compared them and they got a call back.

GA: Now hang on, we've got at least fifteen minutes missing here before they had their answer. Did they sit there and twiddle their thumbs, or did they try to pull info from you?

FA: Basically, took a list of my other I.D. I have credit card and video rental cards. This was in order that if they have a matching problem in Washington, D.C. they could show this as evidence.

FA: The two people who were in your hotel

Netta Gilboa

room, did they stay behind?

FA: Yes, the F.B.I. left a business card with the one of them who wasn't in the bathroom at the time. Apparently they had someone question them at some point. I don't know whether it was while they were having me get dressed and handcuffed or later.

GA: I can understand your fuzziness on the details.

FA: They asked them questions basically about how they knew me and some stuff like that. I've only talked with one of them since. GA: Then the details came back from Washington. When they pulled the fax off, do you remember what they said?

FA: Well, first of all, they weren't getting it back by fax, they were getting a phone call. The phone call went to the wrong room. They left a message with the secretary or whatever. After the thirty minutes that they'd said it would take, at most, the agent I was with called the person in Washington who was doing them and said, "What's happening?" and they said, "It's not him," or whatever they said. They apologized, told me that it was mistaken identity. They explained that F.B.I. in California had given them enough descriptions that they thought I matched.

GA: Let's back up a little. While you were in the FBI office, after they had fingerprinted you, while they were waiting for the stuff, did they still have you handcuffed?

FA: No, they unhandcuffed me as soon as we got up to the FBI office.

GA: Did they offer you cigarettes or coffee or anything?

FA: They offered me coffee or soda. I don't drink coffee and the soda seemed like more caffeine than I didn't need at the moment. I had enough adrenalin going at that point.

GA: Once they knew it was mistaken identity did they tell you you were free to leave? Or did they walk you back to the hotel, or sit and talk with you for a while?

FA: They walked me halfway back and apologized to me. If the half dozen reporters hooked up with me don't find out the details that I haven't yet, then I may call, but I suspect that the F.B.I. are going to get enough questions about it.

GA: What happens when you go to the next conference or on your next vacation and another department of the F.B.I. decides to arrest you again? I'm sure it has occurred to you that this could happen again.

FA: Yeah and I haven't figured out how to ask them to assist in assuring this doesn't happen again. I'm probably going to ask them. They said they're destroying the fingerprint and photo records.

GA: Do you believe that?

FA: I'm not sure.

GA: If they do destroy it, then how can they keep this from happening to you again?

FA: Because I'm still not going to match his. GA: But it doesn't matter. They could wake you up forty times in the next two years! (Regretfully, I later learned my hunch was correct. F.A. could be detained for hours after a routine traffic stop, etc.)

FA: But I'm saying my fingerprints aren't going to help them avoid arresting me again. They still have to bring me in and fingerprint in order to determine that I'm me and not him. The photo records I may see if there's a way for them to mark them as, "Not this person," and put that in his file somehow. Given that they've mistaken me once it may make sense to do that.

GA: You must have some feelings about what they did. I'm sure on one hand you can understand that they have to go searching for people. Do you think they handled it badly? Do you wish they'd come and talked to you first? Or do you think in retrospect it's funny?

FA: It was not really that terrible; they were talking about having me talk about it later at the conference and I said that would be far more traumatic for me than this was. I can't deal with large groups of people. It was frightening initially, before they let me know that they had any doubt. I was fairly scared. Once they started to get information from me that they were not 99.9 percent sure of, once it was dropping down from that little confidence, it was all dealable with from that point. The first few minutes were: a. Is this serious? b. What am I going to do?

GA: Did it ever go through your mind, that you would not be going home with your friends?

FA: Briefly it was a concern.

GA: Would it be fair to say that once they stopped being that interested in you it was okay that they had done what they did?

FA: Once they realized it was a mistake, they behaved as though it was a mistake, except they had to keep me there until they were sure it was a mistake. I was silent with them with the first exception of saying, "I'm not him, I'm X." I figured they were going to at least give me the chance to talk to them once we got to their office. And they did, and it worked out. It's a little disturbing and I'd like to figure out how to avoid it happening again.

GA: That's my biggest concern, listening to this. Which we can talk about later off the record. Now, let's get to Kevin. What would you like to say to Kevin Mitnick?

FA: For one thing, I'd really like to find out if this is just a bizarre coincidence or not.

GA: So you'd like to know whether he picked you on purpose or just used your name by coincidence.

FA: It seems common enough that it could be a coincidence.

GA: I agree. It could be an accident.

FA: If not, I'd like to know why. If it was just that I seemed vulnerable, or if I angered him. I don't appreciate being treated this way.

GA: Do you want to appeal to him to pick another nickname?

FA: At this stage, no. It's been done; I'd just rather insure they don't mistake him for me again.

GA: So you don't think much care if he continues to use your name as long as they understand that he's not you and you're not him?

FA: And as long as he uses it in a context that I'd expect.

GA: Well, all you're aware of now is that he's using your name on the Internet?

FA: I don't know where he's using it.

GA: But the question is, is he using your name as identification? Your driver's license, Social Security number, etc. And neither you or the F.B.I. have the answer to that at the moment.

FA: Yeah.

GA: Let's say, hypothetically, that you were to find out later that he is walking around with a driver's license and with credit cards that say your name on them. Let's even stretch it and say that he's actually pretending to be you. Then what do you have to say to him?

FA: Basically, in that case, please stop taking over my life.

GA: So if he's posing as you on the Net, that doesn't bother you, as long as law enforcement knows the difference. But if he's impersonating you for real then you want him to stop?

FA: Maybe I will do something that will allow me to acknowledge my direct involvement in the Net. I may start signing mail I'm sending, that sort of thing.

GA: So, this may have some long term effects? Making you guard your identity and your privacy a little bit more?

FA: No, actually. Guard, yes, but more in terms of asserting my identity than seeking more privacy. Signing my messages as being my messages.

GA: Would you be interested in hearing from Kevin?

FA: I'd rather not.

GA: Anything else that you want to say on the subject? I suspect that this is going to happen more and more to people in the future as the Internet grows.

FA: No. Thanks.

GA: Thank you! ■

I mentioned last issue that I'd wanted to meet Chris Goggans for a long time. Although I was quite sure I wanted to interview him, I wasn't sure exactly what I wanted to ask. So thanks to the many hackers from Internet Relay Chat who provided the bulk of the questions below.

While knowing Chris has been great, it sure has created a stir! A bunch of the lamest hackers on IRC apparently believe Chris and I had sex just because I went into his room at Pumpcon for several hours to do this interview. The proof we didn't is in the word count here <grin>. Two hackers already know we didn't have sex. They were so curious to hear what was said that they listened through the wall while the interview was going on. Other hackers are mad at me for having a hacker they have a grudge with appear in these pages. Some hackers are probably mad at him for agreeing to talk to us. But if Chris and I had been having sex together, he would have been doing all the work. I was breaking in a pair of contact lenses and he was feeling under the weather. It was after 1 a.m. when we turned on the tape deck. Yet, Chris was able to answer every question easily and proved to be an ideal interviewee.

This interview has aroused so much attention that even the Austin Police Department called me and asked about Chris Goggans! They questioned me about the exact same topics discussed here (what Phrack is, LOD, MOD, etc.). Although he's been interviewed often, not surprisingly this is the longest interview Chris has done. We hope it puts some rumors to rest.

In a community full of people who play with each other's privacy and feelings for fun, lie compulsively, backstab, steal, etc., I have found Chris to be one of the rare exceptions. He's a good listener, can keep a secret and he honors his commitments. I wouldn't say that we're friends because most of our interactions have been strictly business of one sort or another. Yet, if my computer or phone system was in trouble and I needed to secure it, I'd hire Chris and trust his judgement. He'd be worth every penny.

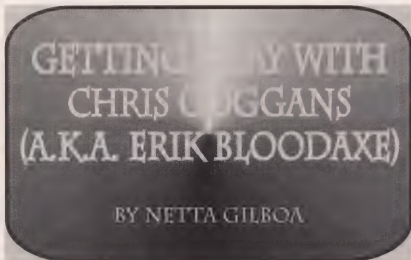
We invite other hackers with different versions of history to come forward. We'd like to document the variety of experiences of those who grew up in the computer underground. But those who don't have the guts to say it in

print should stop bitching that the media only talks to Chris <grin>. He at least clearly has plenty to say.

Netta Gilboa: What is Phrack magazine?

Chris Goggans: Phrack is one of the longest running underground publications. I don't really know how to describe Phrack. Phrack just sort of "is." Phrack is an electronic magazine that deals with topics of interest to the computer underground: different types of operating systems; weaknesses in system architectures; telephony; anything of any relevance to the community in which it was intended for, that being the computer underground. It has always tried to paint a picture of the social aspects of the computer underground rather than focus entirely on technical issues. So in that way it adds a lot of color to what's going on.

GA: How did you get involved with publishing Phrack?



CG: Well, I got involved when the person who was editing it at the time, Dispatser, got into a motorcycle accident and as a result of this had a lot of financial hardships, so he wasn't going to be able to do it any longer. Its original editors, Craig Neidorf (Knight Lightning) and Taran King, had no interest in doing it themselves any longer for, at least in Craig's case, obvious personal reasons, and there really was no one else who could take it over. I was of the mind set that Phrack had been around so long that it had almost become somewhat of an institution. Being so ridiculously nostalgic and sentimental, I didn't want to see it just stop, even though a lot of people always complain about the content and say, "Oh, Phrack is lame and this issue didn't have enough info," or "Phrack was great this month, but it really sucked last month." You know, that type of

thing. Even though some people didn't always agree with it and some people had different viewpoints on it, I really thought someone needed to continue it so I kind of volunteered to edit it. There was a little bit of discussion amongst some people about this. First, Craig was really hesitant to say, "Yeah, well maybe you should take it over." A lot of this was being fueled by Taran King who said, "Well, we just don't want your politics getting involved," because I apparently have some hidden political agenda that differed with what they thought the role of Phrack should play. Eventually they decided that there was really no one else who could do a job well enough to continue it in the spirit in which it had been formed and I started with issue 42. I think that one went over very well.

That issue was pretty hilarious because it had a lot of stuff about packet switched networks, and it was a big slap in the face to B.T. Tymnet. I had a whole lot of fun with

that issue. Since then, it's gone over really well, at least according to everyone I've talked to. Of course there have always been a few dissenters that say, "Oh, Phrack sucks," but these are the same people who won't tell you why. They're just saying it to try to get a rise out of me or something, but everybody seems to appreciate the time and effort that goes into putting this out and especially since I'm basically getting nothing out of it.

There's kind of a funny side to that. After I took it over, I went ahead and I

registered it with the Library of Congress and I filed a DBA as Phrack magazine and for the first issue I put out a sort of license agreement, sort of, at the beginning saying that any corporate, government or law enforcement use or possession of this magazine without prior registration with me was a violation of the Copyright Law, blah, blah, blah, and that Phrack was free to qualified subscribers. However, in order to become a qualified subscriber, one must be an amateur computer hobbyist with no ties to such an organization. This really went over like a ton of bricks with several people. A lot of corporate people immediately sent back, "Please remove my name from the list." I had a few other people say, well, "We're going to pay, but don't tell anybody we're going to pay." Of course, they never did. There was only one person who actually did pay, so,

you know, I used that as wonderful ammunition for the next issue saying that all of them are lying, cheating scums and they have no respect for our information so why should they think it odd that we don't have any respect for theirs.

GA: And you actually named a few people.

CG: Yeah, I named several people who were not only getting their magazine but in one case, they were spreading it around and, of course, none of them even contacted me for registration. I had a riot with it. It was a lot of fun. And, I'm still going to include that in every issue because I still expect them, if they're going to be reading my magazine, to please have some shred of decency and pay the registration fee. It's a lot less than any other trade publication that they'd be buying regardless, and certainly a lot more voluminous and contains a lot more information than they're going to find in any other magazine dealing with computer security.

GA: Is the agenda for that decision to get publicity, to have grounds to sue people who you don't like, or to gain financially?

CG: Well, I never expected to gain anything financially. You know, a lot of the people who are still in the so-called "underground" are also working in various fields which might put them in conflict with the registration agreements, and we're very liberal about that. I mean, if someone just because they're working at, let's say...

GA: Gray Areas, Inc.

CG: Yeah, Gray Areas, Inc. or the people who might be independent, like LAN consultants, you know, just "cause someone's working in the field, I'm real flexible about that. Then if someone sends me mail, and I get a lot like that, which says, "Well, I'm assistant administrator here at the university and there's no way they'll pay for it." I'm like, "Don't worry about it." You know, "We'll make an exemption in your case." But it's the people, the Gene Spafford's of the world, the Ed DiHart's of the world. Those are the people who have always pointed the finger at the people who this information is intended for and called them bad. They're the ones who don't register their subscriptions and the people of their mind set and the people of their ilk, I guess.

As far as publicity, it didn't gain any publicity. It wasn't any kind of stunt. My biggest concern in doing this was to try to protect this information and I didn't want to see it being resold. With the prior *Phracks* up 'til 41, there are companies out there, for example Onion Press who sells hard copies of *Phrack*, and I don't want anything that I'm putting time and effort into being resold. I don't want it in the CD-ROMs. There's are several CD-ROMs out right now with a bunch



Neta Gilboa

of text files from the computer underground.

So, I wanted to copyright this information, put it out. It's a magazine, I'm doing it, it's my magazine. The DBA is in my name, I hold the copyright and no one's going to resell this. If it's going to be presented in some other format, I want to be able to control that. And, it's not necessarily a kind of power play. It's just I want to protect it. I mean, I don't think you'd appreciate people all of a sudden saying, "Now I'm going to put up the electronic version of *Gray Areas*."

GA: We actually registered with the Copyright Clearance Center, so if you xerox a page, you have to pay.

CG: Well, see, so you know exactly where I'm coming from.

GA: Absolutely.

CG: You don't want to do something and spend a lot of time and effort on it and then have someone else come along and try to make money off of your work.

GA: Or chop it up and use it in ways you never intended!

CG: Yeah. Exactly.

GA: Many years ago, *Phrack* had a problem with a telephone company regarding a document that they printed, and a lot of people have said that if it was a paper publication as opposed to an electronic publication, that might never have happened.

CG: Yeah, well, I mean, that's obvious. You look at magazines like 2600 and just because they're black letters on a white page instead of white letters on a black screen, they get away with a lot of stuff. They get threatening letters from Bellcore. They like to publish them in their magazine, but they haven't been taken to task for any of that. You don't see them in any sort of court for this and the mere fact that the very document that they are saying was so proprietary was available for \$19.95 from the Bellcore order line. That sort of stands to prove that they were just looking for a scapegoat, a figurehead in the underground community to use as an example for the rest of the people to say, "Well, we'll take down *Phrack*. That'll show them. That'll scare them."

It's the same kind of thing that they tried to

do with The Legion of Doom. They said, "Well, we took down the Legion of Doom." I heard it from one person, you know, you cut off the head, the body will die. AT&T or somebody had a person map out the computer underground, they had *Phrack* magazine in the middle of a hub and the Legion of Doom above that; arrows going and pointing out how the computer underground networks together, and obviously, these people think there's a little more structure to it than there is. They don't realize that it's complete anarchy. I mean, no one's controlling anybody else's actions. To set out one example and hope that everybody else is going to learn from that one example is ludicrous.

GA: What sort of problems do you encounter publishing it?

CG: It takes up a lot of my time, my spare time, which is growing incredibly smaller and, I mean, I've overextended myself on a number of projects and since I've definitely got a commitment to *Phrack*, it's one that I certainly can't shirk if I decided to although I'm not indebted to anybody to do it really. I'm not going to pass it up because I really want to make sure it continues to be published. That's the biggest problem I face, time. Then there are people who say, "Oh, I'm going to send you a file on this," and they don't. You know, thanks a lot. And I always rag on those people. In fact, in the beginning of *Phrack* 44, I said, "Yeah, and for the people who said they're going to send me a file and didn't, you know who you are, and you always have to live with your own guilt." I mean, it's typical hacker stuff. "I'm going to do this." And they start it and they forget about it.

GA: It's funny though because I've had incredible cooperation from people; more than I've had from any other community that we deal with. Do you think it's because I'm a girl or because it's on paper?

CG: Well, it might be a little of both. The kind of files that go in *Phrack*, I don't think *Gray Areas* is going to publish. You know, how to use the Rolm 9000 CBX or here's how to hack system 75's or C programs. You get a different type of thing. Maybe there are people who feel a lot more comfortable writing cultural type pieces or special interest pieces than they would writing technical stuff. To try to compensate for that I've been putting in a lot more stuff in the issues dealing with the culture. I started something last issue trying to get people from different countries to write about what it's like in that country. And I had a file in from Ireland; I had a file in from Germany; I had a file in from Canada. This issue I've got another one from a different part of Canada and I've got

one from Sweden and I'm waiting on a couple of others. Because, as the computer underground goes, people like to have this idea that it's this closely knit thing of all these hackers working together and see how they're trading information. But it's not. I don't know anything that's going on in other countries except for what the few, select people from those countries who hang out in the same areas that I do tell me. But there's so many people in so many countries doing things. They've got their own little pirate wares trading scenes, they've got their own little virus scenes, they've got their phreaking scenes. Stuff that works on their own systems, that only works in their country; and they have their own secret ways of doing things, and their own networks that they like to hack, and they all hang out on certain deals and they have their own little lore about the busts, or super hackers from their country. That's the kind of stuff that's just great to find out, because, otherwise, you would never know. And it's really, really interesting to read what these people are up to and no one names names. They're just talking about what it's like to be a hacker in their country, and that's the kind of cool stuff that I want to continue to do.

GA: So you're finding a lot of personal

challenges in being involved in this? New people that you're meeting, etc.

CG: Oh, well, I don't know if I would say that's a challenge. I mean, I'm definitely running into a lot of new people. It's neat to have as much contact with people, to be a central point to where hackers and phreakers around the world can send mail to and ask questions or to try to hook up with other people. I had somebody from Moscow send me mail to Phrack saying, "I'm looking for anybody, any other hackers in Russia." And I got some mail, in fact, other people in Russia and I forwarded that stuff back. And there was another guy looking for hackers in Italy. And to be able to see stuff that's going on in these remote places that otherwise I would never have had any contact. I really kind of like that.

GA: I suppose we should get into your background and how you became qualified to run Phrack.

CG: I don't know if it's a qualification to run Phrack...

GA: Well, obviously, there are an awful lot of people who could have been considered but weren't.

CG: Yeah, well, I guess so.

GA: What sort of stages did you go through?

From the time that you first discovered computers and so on until today?

CG: I kind of went through an exponential learning curve from the very beginning and it plateaued out for a while and it's just been a steady growth since then. At least I tried to maintain that because there's so many new developments that come out and I try to stay abreast of everything that's going on. I started messing around with computers a very long time ago. For any number of reasons, I always have problems trying to place the exact date.

GA: What sort of computers were there? That dates it a little.

CG: Well, the very first computer I did anything on with a modem was an Apple II, and a micro modem II. It was a friend of mine's dad's. He was a lawyer and got it so he could get on Dialog, because it was like the brand new service for lawyers. They could go on and look up legal briefs and it was all very exciting...to a lawyer. So, this friend of mine was showing it off. I guess we were maybe 5th grade or 6th grade, somewhere around there. A long time ago. In order to get on Dialog, you had to dial this special number. Well, the number which everybody probably knows now was Telenet. (Now Sprintnet.) Well, we got on, followed the instructions, got on Dialog, looked at it, said, "This is really cool." And we noticed that, "Well, gee, in order to get on Dialog, you have to type this number" which was 415 something, because I guess that's where their headquarters were. I thought "Well, what happens if you type in a different number?" So we typed a different number and got connected to a computer somewhere else. That was sort of it.

We spent the vast majority of that night trying different addresses on Telenet and actually got into a system. This was the first time I had ever been on a modem and, I mean, it was just natural. We didn't have any concept of what a network was, we couldn't imagine what any of this meant. The concept of being able to call one little number and connect to computers around the entire country was so mind-boggling, so completely strange to us that we were sucked into it.

As a little bit of background to this, I had already been messing around with telephones before this. This is a ridiculous story that a people give me a lot of s--- about but, I don't really care. A friend of mine and I had stolen a dirty magazine from a convenience store. It was like a *High Society* or something like that. This is back in 1980. I turned 25 in May, so it wasn't that long ago I guess in the grand scheme of things. But, to me it was a hell of a long time ago. So anyway, we had stolen a *High Society* and in it, it said, "Call this number right now." It was 212-976-2626 or 212-976-2727, a brand new service. I said, "We've got to call that number." My friend said, "We can't call that number, that's a long distance number, we'll get in trouble." I was adamant, "No, we gotta call that." So, we went back over to his house because his Mom worked. It's funny, she was working at Datapoint. Anyway we got there and dialed it up, listened to some phone sex recording. Now, if you're a little punk kid, it's just great to hear some crazy recording like that.

We hung up after it was over and decided, "Man, that's great. We're going to have to

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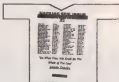
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call that other number." My friend said, "Well, maybe we can, but if we're going to call it, we need to use this thing that my Mom's got." What thing? He explained, "Well, it's this thing that's supposed to make her phone bill cheaper." And, it was a company that started up way back then called LDS. It was a WATS reseller and they had a number you called up and you'd give the operator who answered the phone a code. You read it out to her and she connected the call. I think at that time it was a four or five digit code. So we called up, gave her the code, gave her the number and the call went through. I said, "Next time you call her back, give her someone else's number." So we called back, added ten to the code we had and placed the call. We were like, "Well, that's really cool." It's funny that I'd done that prior to doing anything on the computer because shortly thereafter, after being on the computer and discovering networks and after that, discovering bulletin boards, it became readily apparent to me how the marriage of the two was inevitable because there was no way in hell I'd be able to call a bulletin board any place other than down the street and not get beat to death by my parents for raking up very large phone bills. And after that, it kind of just shot up exponentially like I said before. From such humble beginnings.

GA: At your peak you were *really* into BBS's.

CG: Well, I don't know if I'd say I was into them more than anything else. I was certainly on a lot.

GA: A lot? Hundreds?

CG: Uh, yeah. Well, I mean, you're talking about the mid-80's. The computer under-

ground had lots of us idiots that were around then. We called it The Golden Era, because there really wasn't any legislation. Everybody was friends. Everybody knew each other. There were bulletin boards everywhere. Everybody wanted to run a bulletin board, because there hadn't been any big series of raids and everybody wanted to provide a place for people to meet and share information.

And it was wonderful, and to top off, you'd spend all your time playing around with different systems and you'd call bulletin boards around the country and tell everybody what you learned about this type of system and "Oh, here's FooBar's time share system I found and, oh, here's XYZ Bank's TOPS-20 off of Tymnet." It was just great because the information was there and everybody shared and everybody was checking out these systems which, at the time, were forbidden and no one could have hoped to have a legit account on a system like this. It was just unheard of. You just couldn't do it.

It provided a wonderful outlet for people to get together and from those days, I've got a lot of really close friends that all sprouted out of this time when everybody was really open with one another because there just wasn't any fear and it was just wonderful. So, yeah, I would say I was probably on every hacker bulletin board in the country back then. I made a point of that because there was stuff going on in Maine, let's say, the people in California didn't know about. I was everywhere, so I knew what was going on everywhere and I passed stuff on.

GA: Did you run a board at one point?

CG: No, I never ran a board.

GA: Why not?

CG: Um, well, because my computer was always busy, and for the longest time, gosh, up until I went to college, I guess, up until 1988 I had an Atari 400.

GA: I had an 800.

CG: Did you? So, I mean, I had that and I had a 1050 drive which had a pseudo disk doubler and I could get like, what was it, a whopping 356 bytes on a disk instead of 128. The idea of running a bulletin board off of my Atari wasn't practical.

GA: Enough said.

CG: When all this stuff was kind of going on, I still had my Atari and people were getting hard drives and things like that. Today with technology being as it is, everybody sort of loses sight that at one time, having a computer like an Atari, which had 64 K of RAM and a cassette drive and an acoustic modem, that was *stylin'*. People now have got two gigs on a Pentium system with a 28.8 modem. Not too long ago, such a thing was unheard of. So, no, I never ran a board. My computer was always busy doing stuff for me.

GA: So you built up your rep basically by calling up lots of boards and talking to lots of different people?

CG: Like I said, it wasn't always calling a board. I was doing a lot of other stuff too. The information just didn't stay in a repository in my head, it got put to a lot of active use. So, the kind of stuff that I would learn from my own explorations and the kind of stuff I'd learn from talking to other people that I met in the community sort of helped to build whatever rep it is that I might have had or have or whatever you want to call it. I tried my best. If I didn't know something, I didn't talk. I just sat and listened to people who did. I got myself in with a group of really, really, really smart people and we were always hanging out on conferences.

GA: Kids playing with conferences?



Danien Thorne

CG: Well, okay, we'll take a step back. Since I was lucky enough to have a computer like the Atari which had such wonderful graphics and sound capabilities, I was one of the lucky few who got designated to blue box quite a bit, and at the time, when Alliance Teleconferences hadn't been tariffed yet, the conference lines were readily accessible to us and we used to blue box up teleconferences every day.

GA: Which connected lots and lots of people.

CG: I think now they have limits as to how many people but in those days the numbers were basically unlimited. You could take as many people as you wanted on your conference. And they had a lot of different features that I don't think they have now. Like, you could transfer control. And we used to do all sorts of ridiculous stuff. One of my favorite tricks was to call up Directory Assistance and at the time, I don't think they do this any more, I haven't really bothered to check in about five years, but at the time, Western Electric who made all the automatic call distribution systems for Directory Assistance since it was still one Bell system. They had a feature in that would send it into a test mode. If you called up and just as the ACD system kicked in and started to cue a call for the next available operator and held down a D tone. A lot of your readers might not know this, but on a standard touch tone phone, there are really four rows and four columns

and not four rows and three columns. There's an extra column that's left out and that's A, B, C, and D. Well, I had a phone that had A, B, C, and D on it. There's a number of different ways to build a tone generator that will do that and a lot of modems will make those tones. But, anyway, there was a trick at one time by holding down the D tone, if you called Directory Assistance, it'd throw the ACD into its test mode. And, one of the features on this was to do a test of a circuit by establishing basically a loop so, if someone would call, hold down a D, get thrown into the maintenance mode, get the 5 key, they'd get onto one side of the loop. Someone else could call back in, hold down the D key, hit 6, get on the other side of loop, and then you could talk.

Well, I used to call Directory Assistance from the conference, hold down the D key, hit 5, add that into the conference, the loop, transfer control to Directory Assistance and then call back in on the other side of the loop and then take control of the conference that way. So, if any of the engineers who were working on the Alliance conference software would go back to look and see why these circuits were active and they'd look to see who was running control of this conference, they'd see it was Directory Assistance. It really used to confuse the hell of them. We got a great deal of mileage out of that. But anyway, on these conferences, I got hooked up with a group of really, really, really,

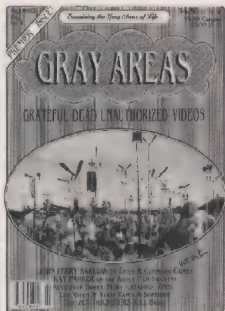
smart people and by sitting and talking with these people, and learning what they knew, because like I said before, everyone was really open and everybody wanted everybody to learn. If more people were working on a project, everybody had a better chance of learning and succeeding then if just one person decided to hoard it all to themselves.

From being on these conferences and talking about to all of these people and sharing information with all of these people, I was eventually asked to join a group that was being formed at that time and it ended up being called The Legion of Doom.

GA: How did it get called Legion of Doom? Who named it?

CG: The person whose idea it was to start the group, his handle was Lex Luthor and from the DC Comics, Lex Luthor's infamous group of anti-heroes was The Legion of Doom, so it was pretty a natural choice. A lot of stuff has been attributed to it lately, such as it being a sinister type name. Well, Lex Luthor couldn't possibly have called his group anything other than the Legion of Doom. Anybody who has ever read a *Super Friends* comic knows that's exactly what it was called.

As The Legion of Doom continued on in its growth and its endless quest of knowledge about different operating systems and networking technologies and phone systems and everything else, the reps of everybody involved in the group sort of kind of sky rocketed because by all of us working



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Chris Goggans (left) with reunited LOD members at HoHoCon 1993

together, we had a better resource of knowledge to provide the people and by continuing to do so, the community, built up a sort of respect for the group and some of it has even lasted to today, even though the group is no longer around. A lot of things that it affected still linger on in the community.

GA: There's been a lot of debate about who was in that group. Seems like everybody in the world wanted to be. Ha, ha. So many of the hackers I meet say they were.

CG: There are always going to be people who want to run around and say, "Yeah, I was in the Legion of Doom." And I know everybody who was in it. I've got a list of everybody who was in it and written about everybody who was in it. We all know who was in it, so it really does not make any difference. If some joker off the street is going to come up and say, "I was in The Legion of Doom," who really cares, you know, what's it going to get him today? It doesn't mean anything, because the group is not around anymore. Um, if they know something, well, their knowledge alone should speak for itself and should not have to rely on the name of some group that does not exist to try to perpetrate some sort of false image to other people, so it really doesn't happen that often. We see people like Ian Murphy, for instance. I've still got newspaper articles with him in it saying that he was in Legion of Doom, and in fact, he has told some people, and some business acquaintances of mine, I guess in some desperate attempt to generate revenue, that not only was he in Legion of Doom, but he founded it, ha, ha, so, that's nice and he can continue to delude himself in a lot of things and any of the other people who might want to say that they are in Legion of Doom. If anybody wants to live in delusion, well that's their

right, I suppose. It doesn't mean anything to me.

GA: Isn't there a new Legion of Doom now?

CG: Well, I really don't want to get into that too much. There was a young Canadian fellow who decided that it might be a good idea to start the new Legion of Doom and within like say an hour after that got posted to the Net, we tracked him down and were on the phone with him, telling him what a bad idea that was. It was myself and Scott Chasin who called him up first and he said, "Well, I think The Legion of Doom was a real important thing for the community and I just want to see it continue" and this and that. I said, "Who are you to come out of nowhere and think that not only do you have enough knowledge to say that you could have been associated with The Legion of Doom, much less to usurp the name? The name is dead, we put the group to rest and we want it to stay that way." He said, "Well I'm not going to change it and as soon as you see the type of journal I put out, you will be really impressed." I said, "If your magazine is good, it will stand on its own merit and you don't need our name." He said, "Well you retired the name and that means it's fair game for anybody else." Okay, well so there is no talking to this guy, so I said, "Well I want to tell you this Cameron, Scott and I are the first to call you, there will be many others. We are the nicest. It's not going to be pretty for you and I just want you to know that."

And let's just say there is no more New Legion of Doom. It was kind of an interesting experience for everybody because it did get a lot of the members back in contact with one another. A lot of us had gone our separate ways as the members grew older. The group was founded in '84 and here it is '94,

I mean that's a long time for a bunch of people to stay in contact, regardless of whether or not it was for some silly little computer group. So it was nice to catch up with a lot of people. It's really refreshing to see that damn near everybody who was ever involved in the group is doing very well for themselves in their chosen careers or professions, or graduating with high graduate degrees, Ph.D.'s, Master Degrees, and things; it's certainly not what one would expect from the world's most infamous hacker group, but that certainly is what happened. But, you know, the whole Cameron Smith New Legion of Doom thing, it didn't accomplish anything for him, but it certainly did accomplish something for us since it got a bunch of us back together again. I don't want to sound grateful to him for it, but it worked out pretty well.

GA: How did The Legion of Doom originally break up?

CG: Well, The Legion of Doom kind of went through three different waves. You can kind of chart the history of the computer underground, it sort of runs parallel to the history of The Legion of Doom, because you can see as the new members came in, that's when all the busts happened. People would either get nervous about the busts and move on and go to college and try to get a life, or they would be involved in some of the bust and some of them would leave that way. So it kind of went through three different membership reorganizations. You can tell who came in where because of what was going on. It finally kind of folded. I had talked to a bunch of members somewhat recently, within the past three or four years and I said, "Well maybe we ought to try to do something, we need to get some more members in and try to work towards a different end." At the time, there was the idea about going into consulting by building together this last insurrection of Legion of Doom. I talked to several people and wanted to try to track down newer people, so I talked to the members who were still active and asked are you still interested in doing this again, because we've got some other things that we want to try to focus on and as stuff starts to progress, something might come out of it. I'm doing something with some other people, and we got people who are experts in different types of fields, and we were talking to people who are experts in mainframes, in telephony, in UNIX, and all sorts of different stuff and as that started to progress, we got a bunch of people in the last new membership drive for the group, did a few things, and as that started to go on, most of my main focus started dealing in with a few people from the last insurrection about trying to form this

consulting company, which ended up being Comsec.

We finally decided that's what we were going to do and we were serious about it, we said okay well then maybe we should just dissolve the group, because if we are going to have Comsec, we don't need Legion of Doom, 'cause this is what we want to do. Instead of spreading the knowledge around the net in the form of text files free, we were going to spread the knowledge around the corporate world for money. It really was a logical progression to us, because, you are not going to be 35 years old and still trying to break into the systems somewhere; the thrill doesn't last that long and if it does, well, you need to get a life or a pet or something. There is no reason why someone who even has an inkling of maturity, not to say that I do in the least, should be wasting away their life gathering up how many university systems they break into. So after we finally made the formal decision, we talked to some people and said well, we were just going to say good-bye to the group. Everybody who was still active or interested from the group was

like look, you know, when this thing takes off, we want all of you to be there. When we need more consultants, you're the best, and everyone was all up for it. That's what happened.

GA: Let's stick with The Legion of Doom for awhile. What was the relationship between *The Legion of Doom Technical Journals* and *Phrack* and *Phun*?

CG: Well, it's kind of funny. Originally, I think this was something that Craig and Lex had done. Originally, there was going to be a *Phrack* issue that was going to be the Legion of Doom *Phrack* Issue. I guess Lex had collected enough files, he was like, "I don't want to give these to *Phrack*." So, he stuck them together in the *Legion of Doom Technical Journals*, since it was all Legion of Doom stuff anyway, might as well go ahead and put it out ourselves. And I don't know if that was something personal against Craig, I really doubt it because Craig and Lex have always been friendly enough, I just think that is something he decided to do. From that there were three others published, so there was a total of four *Tech Journals*. They

didn't come out in any sort of organized order, they just sort of came out when they wanted to come out. It was like they were done when they were done and they appeared when we were finished and that's why there were only four for a group that was around for so long, but they were fairly timely when they were all released and I guess everybody really appreciated the kind of knowledge that was in them when they came out.

Looking back, I don't know how much interest someone is going to get on how to hack TOPS-20. I'd like to find a TOPS-20 right now, if one exists. So the knowledge that was in those things is fairly dated, but at the time, it was very timely and people appreciated it.

GA: You had some problems with some of your members. What was the origin and the source of the disputes between you and some of the members that caused them to form another group?

CG: Well, that's not some members, that's a member, and well, again, this is definitely my side of the story. The person in question, Phiber Optik, has a different thing to say, and he's definitely entitled to his opinion, but this is the story as I see it. At the time, Mark had always been heavy duty into telephone systems and nothing else. Anything having to do with telephone company computers was Mark's thing and he was really, really, good at that. Now, I don't want to go into any of the background about Mark, MOD or anything like that. I just will talk about my problems with Mark, because I don't want to get into any more disputes about stuff before that. We will just stick with me and Mark's personal thing. (ed. note: We invited Phiber Optik to respond and received no reply).

GA: Was it your personal thing that made him leave the group though, or other things as well?

CG: Well, he didn't necessarily leave the group, but we will get to that. At one point in time, Mark was cut off from his access to his local phone company's packet-switched network. I had this access and I was working on an updated version of our Telenet Directory, which kept a list like a telephone directory of every address on the network that we were able to find and who owned it and what type of computer it was, etc. One portion of the network that I did not have a complete listing of belonged to this packet switched network of Mark's local telephone company. Well, he had access to the Prime computer system that controlled this packet switched network, yet he did not have access to the packet switched network to get to the Prime. So I said, "Tell you what, give me



access to the Prime, so I can go dump a list of all the addressees on the network to include them in my file and I will give you access to the network, so you can get back on and get back to all of your beloved systems." And he said, "Okay, sure." So he gave me an account. I went and tried it and it was dead and I said "That account does not work." He said, "They must have changed passwords, I'll get you the new one." So he went off to go do that, supposedly.

Well, a few days later, he called up a friend of mine, who had found the gateway and he and I were the only people that knew it. He called him up and said, "Hey, this is Mark. Chris said you can give me that gateway information and that I'll give him the account whenever." And my friend said, "Well, he gave me the account you gave him and it didn't work and we were really waiting on that password, 'cause he wants it to finish up that Telenet directory," and Mark said, no, no, no, no, no. Chris said it's cool because I need that access before I can get the new password, so just go ahead and give it to me and I'll give Chris the account later." So...

GA: So this is called social engineering, right?

CG: Yeah. So my friend gave him the gateway. So he called me up right after that and says, "Hey, did you tell Mark that it was okay that I give out the gateway?" I said "No, I didn't, did he give you the account?" He said, "No, Mark said he was going to give it to you later." So I called Mark up and said, "Mark, you know, what's the deal? Why are you lying to people to try to get this information? I would have given it to you if you would hold your end of the bargain. I need to finish my Telenet directory." He says, "Well, I don't owe you s---." I was like, "Excuse me?" He said, "I don't owe you s---. F--- you. I'm not giving you that, I got this information, I didn't get it from you, I got it from him and I don't owe you s---." I said "Dude, we had a deal, you lie to members in your own group." I mean, because all of us were in LOD, I was in LOD, my friend was in LOD, and Mark was in LOD, we were like hey, it's not cool, you don't screw over other people in your own group. You go screw over someone else. You don't f--- with the people in your group. He was like, "I don't owe you s---, piss off!" And I was like okay, that's it, I hope you know it, that's it. So I called up every single person in the group and told them what had happened, we took a vote and kicked him out, and I guess he really didn't like that very much. Shortly thereafter another little group popped up.

GA: Rumor has it that MOD stands for Masters of Destruction or Masters of Deception, but somebody told me that it actu-

ally was picked because it was the next letter in the alphabet. Yours was LOD, thus MOD.

CG: You know, that makes sense. Anything having to do with that group is so hard to determine what's real and what's just some image that they want to project. It depends on who you talk to on what day, as to what the group meant, all of them would give you a different answer. It was never quite sure who was in the group, who wasn't in the group, because every member in the group had three or four handles that they liked to use, so it always appeared like the group was ten times larger than it was.

They wrote a history of the group which had absolutely no basis in reality, dating the groups origin, back to 1984, back before any of these people even had computers, much less formed a group. So, everything about that, and they try to perpetrate the myth along the way, like well, we are more elite, we are more into this stuff, we are not going to tell you what it is, because you suck, etc.

They built up a reputation based on intimidation, *fear*, whereas any reputation that LOD kind of built up was based upon respect, because everybody knew what we knew, because we were always telling people how to do stuff; and theirs was based on, you better like us or fear us, because if you don't, we're going to get you.

GA: We'll get back to that cause, I guess, the story gets worse over the years and not better.

CG: Yeah, well kind of.

GA: Recently you started selling some of the files from some of those old BBBS.

CG: Well, not exactly the files. We had the foresight to capture all the messages that were on these bulletin boards. A lot of this was obviously for our own personal archives, so we can keep records of all the cool stuff that was being traded back and forth. So, we wouldn't have to constantly be writing it down in notebooks, (even though every hacker in the world has notebooks, and three ring binders, and spiral notebooks, and just about anything you can imagine, stuff scrawled on napkins and everything with all the information they got.) because it's a lot easier just to capture everything as it scrolls down your screen and sort through it later.

Well, going back and reading through all this stuff, a lot of the people who are around a million years ago thought it was just entertaining as hell to go back and read. It's like, "Oh, did you see what ErikB posted on this board? Look he's typing it 40 column all upper case and he's posting codes, what a loser!" Look, you sucked back then, and "Oh, did you see what such and such posted

on this board," and it's just a big kick to go back and just look at all the stuff that everybody was doing at that time. You see people talking about systems, and we would go back to read through all this stuff and we were like "WOW, I can't remember this system. Do you remember being in that system? That was such a riot, I remember that account." It just brought back a lot of memories, so much stuff happens on a day to day basis that you are seeing so much new stuff, you kind of get overwhelmed, a lot of it gets filed away up in your brain somewhere, till you see something like this it all triggers and you remember all this crazy stuff that you used to do.

So we got the idea that we were going to try to compile all this stuff and it was a pretty entertaining project, because I had a bunch of stuff on Atari disks, and the other people that are doing this, Lex, Tabas and Maudrauder, had stuff on Apple disks and we got stuff back on TRS-80 disks, computers that don't exist anymore. So, we had to track all this stuff down and rebuild systems, scrap together parts, and put all the stuff, and transfer these things. They had worked out some sort of modem cable to transfer stuff from the Apple, IBM and I had to rig this fake line between my Atari and my IBM and I'm transferring stuff at 300 baud and all of a sudden it came back to me how slow 300 baud really is and it was a lot of fun.

From all that, we got messages from bulletin boards, the greatest bulletin boards that were around back then, we got messages from all of them. We decided that this was entertaining as hell to us, so we were going to make it available to anybody else who wanted it too, and there was so much stuff that we had to put so much effort in it, and since all of us have real lives, we had to come up with some sort of way to recoup all the time and money that we spent on trying to organize the stuff.

The final price came in at \$39 for every thing and that's ongoing for as long as we continue to get stuff. People are still sending us disks. We are still waiting on shipments of disk from a guy in Canada, some other stuff from all around the country, all these old hackers that are popping up out of nowhere, shipping us disks to try to transfer over. Right now there are three different volumes that we have right now with probably two more coming out and each one of these has about three megs worth of stuff in it. So we're talking about a large amount of text and it's going to continue on an ongoing basis. If we continue to get stuff in, we are going to continue to ship stuff out to whoever wants it.

GA: How many orders have you gotten for

that? Is some of it from the people who were actually on the BBS's all these years? CG: We have gotten quite a few actually. Yes, from what I can tell, it looks like it's all people from the community. Haven't gotten in the large orders from the corporations or anything, but I guess they don't really care for hacker nostalgia. I don't know. The corporate people might want to look at it, because it would help them to build some profile of the kind of people that they really think that they understand but don't. It's a good thing for security people, because they never obviously got to see this before, and especially good for journalists and authors because they don't know anything about the culture, and this would give them a really good insight into what really went on. GA: Not to mention all the wannabes, who were too scared to call a hacking, phreaking BBS. CG: Yeah, I guess so. GA: That, I think, it ultimately the biggest market. Let's go back to MOD. Some people think that you turned them in, and you were responsible for the five people who were just released from jail. CG: Well, I guess the government would say otherwise. You don't see my name on anything, but I did. I mean I have no qualms about saying that and the whole thing escalated in almost unrealistic terms. They way I look at it, if someone is going to call me up

"Being a hacker has nothing to do with going all out to harass people. Being a hacker has nothing to do with breaking into systems. This is my definition: being a hacker just means learning everything you can and taking whatever system you have and making it do anything you want it to do and having the abilities crafted by yourself to drive the system to its fullest."

at my house and say, "You suck, you know nothing, and you're dumb." I hang up on them. That's pointless and stupid drivel and I don't need to devote any of my time or energy in listening to it or putting up with it. But when you escalate that, and you start going after people's relatives to harass them, you start going after people's credit information, you start going after people's companies, that's when it crosses the line between acceptable or juvenile behavior and unacceptable criminal behavior.

When they started going after us at Comsec, we had no other alternative. Sure, we could have pulled the same silly stunts back at them and done stuff to their phones and called them up and said, "Hey, you suck and your mom..." We were not going to do that, because we had other things to do, and we are not going to go back to get their credit information and post it on IRC, because the moment we did that we were under a microscope, from not only the underground, and all the corporations that were even looking to see if they were going to get solicited by Comsec for security services, but from the government, because now here we are standing in front of God and Country saying, "Hello World, we are in Time magazine and we are hackers and here's who we are and here's our names and we're doing business." The last thing we were going to do is break a bunch of laws to try to get back at a bunch

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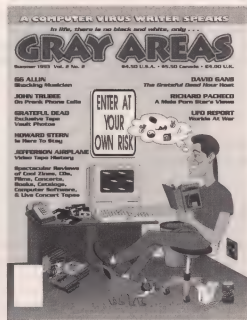
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of dimwits from New York.

GA: Don't you think that was their intention, to get you to break the law?

CG: No, I think it was just their intention to just be jerks, just to see how far they could take it. Well, like I said, they took it a little too far. We put up with a lot of it. We knew exactly when the 2600 meetings started in New York City, because they all ran straight to the pay phones, and our lines at Comsec would all light up. We had four incoming lines and all of them would be busy. We were like, yep it's that time, first Friday of the month, it's that time. Hello, 2600 meeting, and we were like, who are we talking to? "Oh, this is such and such." And we were like, "How's it going?" and they would sit there and do whatever.

Well, that was all fun and games, but at one point in time, I was talking on the phone to Craig Neidorf and we were talking about a few things, we were talking about one of the MOD guys named Corrupt. Corrupt was a particularly rotten person, and we were talking about him and Craig had said something, "Well, do you think it might be Corrupt?" I said, "Well, that certainly does sound like something he'd do." And suddenly I got a call on the other line. I put Craig on hold and answered it and it was Corrupt. He said, "It does sound like something I would do, doesn't it?" and he hung up. So I clicked back to the other line, and I said "Well, Craig, they are listening in on my line." Then I said "Well, Corrupt, you sorry motherf---er, that was the last thing that you are ever going to do." The next day, I was on the phone with the FBI, because I don't think they realized it, but they were listening in on the lines at a business that was doing security work for very large companies. We had contracts with telecommunications companies, we had contracts with very large industry, and we were on a continuing basis of soliciting contracts with other very large companies. To have the security of our lines compromised by a bunch of punks who wanted to get our dander up was certainly unacceptable, and we had no choice. You can't run a security company and know that your phone lines are insecure. We had to do something about it, and this was our only alternative.

GA: Did you try talking to them first?

CG: Well, yes and no. Not to them directly. But there were several people who acted as go-betweens. There was one particular person by the name of Renegade Hacker, who talked to both us and them. There was another person by the handle, Parmaster, who talked to both us and them and I made it a very big point of saying, "We are going to turn these people in. They are going to go to

jail, don't associate with them, they are going to go down." Knowing full well that the information would go back to these people, in an effort to tell them to leave us the f--- alone. Well, that just dangled a carrot in front of them, because that just made it worse. After we made a conscious decision, that we were going to do it, we went all out.

We made a point right then of getting everything. We started tracking all of their activity on the Net, tracking them back to their point of origin on every connection they made. We were in contact with every assistant administrator of every system they made who were logging keystrokes on all their main systems that they used. We were in contact with the service provider from the networks that they were breaking into, watching them everywhere they moved. No one is ever going to admit to any of this, but I've got all the names and numbers and logs of everything that happened. I'm not going to yank them out, parade them around and say, "Oh well, just because the FBI refused to



Danien Horn

acknowledge our part in any of this, I'm not going to make them look like liars." But that's what really happened. By the time we finally met with FBI, they flew down from Washington to Houston to meet with us, we had enough names, contacts, information and logs of information that we could hand to these people.

Well, it was shortly thereafter that the Judge gave them permission to start wiretapping their lines, so, I don't know if our information helped in that or these people were already conducting investigations. Obviously, people had already been looking into people like Mark (Phiber Optik), who had been in trouble two times before and was still doing stuff, which to me is a death wish. So they were already watching him, and as some other stuff was going on, other people had already gone up to various agencies about these people to begin with. They had been using a system out of Atlanta called Information America to pull up people's credit information and several of the people

whose credit information they were posting on IRC had already contacted the Secret Service and had given them the information, so the Secret Service already had an investigation based on the Information America break-ins; and this was sort of an interesting case with MOD because it was one of the first times, if not the only time, that the Secret Service and FBI had worked together and shared information about a case they were both working on. So you had the two computer crime agencies working together to track down this group of people.

When it all went down, everything they touched got them. On the indictment, all the systems said here they were, here they were, here they were, here's the man's name to contact about this, we have this man at this company who was logging everything they do, we have these accounts they were using on this network, here's this, here's this, all that just listed like bullets in the indictment.

I'm not going to lie and say I didn't have anything to do with that and I didn't turn them in because I did. A lot of people in the underground say, "Well, hackers shouldn't turn in other hackers." Well, being a hacker has nothing to do with going all out to harass people. Being a hacker has nothing to do with breaking into systems. This is my definition: being a hacker just means learning everything you can and taking whatever system you have and making it do anything you want it to do and having the abilities crafted by yourself to drive the system to its fullest.

At one point in time, people didn't have access to systems; people had to go and pick locks to secretly go in at night and feed punch cards in through a machine and as an offshoot of that, when modems became available, people didn't have access to the machines and had to dial up in there and try to guess their way into the system to use the machine. I'll say that's not really the case today, but I don't want to get into that right now, but breaking into a system doesn't have anything to do with being a hacker, it just means you broke into a system. It's what you do once you are in there that designates whether you are a hacker or not, they might have had the skills of hackers, but the kind of s--- they did was flat out criminal, and it was malicious, and it needed to be stopped, and we put an end to it as far as we were concerned, but we weren't the only ones who went to the FBI, and I know about five other people in the underground who did the same thing.

GA: Were those people being harassed too?

CG: Well, everyone was being harassed.

There was really no one who was safe, nothing was sacred. If you weren't someone who these people knew personally, you were at risk. You could just be some poor shmoe who happened to get on IRC at the wrong time and the next thing you knew, the next time you logged on, there's your information being posted. They were bored, you are an easy mark. They wanted to, I guess, earn respect through intimidation; but you don't really earn any kind of respect that way, it's not true respect. All their actions ended up causing a lot more harm for them than it ever would have done them any good.

GA: Did everybody that you felt was responsible end up being prosecuted?

CG: Well, basically, yes, although a couple escaped. And, in fact, there were some people that ended up being prosecuted that I didn't know anything about. They just got picked up in the aftermath. One of the people, Renegade Hacker, was picked up and he spent some time in jail. He was obviously doing things on his own that he should not have been doing. I don't know what they got him for, I don't remember, I think it was like selling PBX codes, or something like that, but I even warned him to stay away from these people, but I guess he chose not to take my advice and ended up going to jail.

There was another person who was actually in MOD who was picked up, but I don't know anything about him, and don't have anything to say about him. He went by the handle of Scorpion. I don't know why he got picked up. He went ahead and pleaded guilty, so he must have been doing something. It didn't have anything to do with what I said, since the people I specifically mentioned were Corrupt and Outlaw and Phiber Optik. Of those people, Corrupt and Outlaw were definitely the most vocal about it, but they weren't smart enough to do anything on their own. Someone had to tell them how to do it, and the only person who would be Mark, because he hated all of us anyway. Corrupt had reasons to hate other people in Comsec from some past incident where he was kicked off of a BBS by Scott. It all built up. We were all from Texas and they are all from New York, and it escalated at least in their eyes, unbeknownst to any of us. It was not only an issue of LOD vs. MOD. It was a big New York/Texas minority/white boy race riot pissing match, and if you read some of the stories that ended up in the *New York Times*, well, it was an electronic West Side Story. I mean, I don't know where all this s--- comes from, but it's just obviously their attempt to cloud issues. I don't care if they were green, if you are being a jerk and harassing people, you are a delinquent punk no matter where you are from.

GA: Do you think their sentences were fair?

CG: Well, see I don't know. I don't like the idea of anybody going to jail because of doing a computer related crime. Because even though people going to jail because of computer related crimes are going to go into minimum security prisons, it's still a prison. If they are in jail with people who are better criminals than they were, who might be able to take something they know and use it to a much more profitable means then these people ever had the long-term vision to try to do. With the skills these people actually managed to obtain, they could have done a lot of great things, but they didn't. They were too busy harassing people. The people who they will be in jail with will be able to go, "Damn if I can do that, I can make millions of dollars, come over here and tell me all about it." That's the kind of thing I don't like and by putting these people in jail, that's what's going to happen.

One of the people, Phiber Optik, this was his third conviction, and he went to jail for a long time, and the boy does not need to be jailed. Putting aside all my commentary, I don't think they should be in jail because they are going to be forced into situations where they are going to tell people how to do things. If I could stick Corrupt and Outlaw in a box somewhere in the country, and just lock them up for however long they were sentenced, and just leave them there alone and locked up in a box, I'd like to see that happen. Something needed to be done with these people, because if they weren't taken off of the street, they were going to continue to do exactly what they were doing. I'm sure now that they are out of jail, not only will they have some really neat friends that they will be able to do stuff with, but they are going to jump right back into it and do exactly what they were doing before. I hope that Mark will have a better choice of friends that he can hang out with when he gets out. I hope to God that he gets a job doing something good, but I think some of these other people are going to come right out of jail and pick up exactly where they left off, because they don't have anything else.

GA: You were busted in 1990, right?

CG: Nope.

GA: How did that go down?

CG: On March 1 1990, I was raided by the Secret Service, but I wasn't busted. There is a big distinction there. Just because they came in my house and dug through my stuff, that doesn't mean anything happened.

Let me give a little preface to that. Several months prior, I received notification from the University of Texas that my school records (specifically mentioning my com-

puter accounts) were being subpoenaed by a federal district court judge in Chicago. I knew very well that was the district that William Cook was in, so I trotted on down to the Dean's office at the University of Texas and said, "Hi, I understand my records have been subpoenaed. I need a copy of that for my lawyer." So they ran me off a copy of it and sure enough there's William Cook's name. So, okay, I was right, and I went home and vacuumed the house and cleaned everything up nice and neat for them, and started placing little notes in various places. I had little notes that said, "Nope, nothing in here," in a drawer and a little notes that said, "Wrong, try again," put here and there and little things every place that someone might look to try to find secret hacker notes. I printed out a copy of the 911 document, a nice laser printed copy, and laid that out fan-folded over my desk. I went down to the Federal Building, picked up brochures on how to become an FBI agent and a Secret Service Agent, and set those out on my desk. I got a printout of several different things, laid those out all nice and neat, some *Phrack* issues, some messages off of the Phoenix Project. I had all this stuff laid out and it looked like a little altar; a shrine to the FBI.

Well, sure enough a couple months later, there they were, the Secret Service. I had also put some notes on my computer account at UT. I made some really large files, like core dumps and named them dockmaster.password.tar.Z, just stupid names, and left these sitting in my account. All this noise. And then I made this one that said, "Secret Info." If anybody would have bothered to read that, it was like a 10K file of me saying, "Anybody who would take the time to search through my files and try to find illegal information is a complete scumbag." Sure enough when they came to visit my house that morning, I woke up to the sound of people running up my stairs and their screaming, "Federal Agents - warrant," then they came in my room, "Out of the bed." Leading the pack is Special Agent Tim Foley, and he's got his service revolver out, and he's got it pointed at me. He's a pretty big guy and I'm me. I don't present a menacing figure to most and especially at 6 in the morning in boxer shorts, ha, ha. It didn't look like I was going to jump right out and start ripping peoples' heads off, so he quickly put his gun away. Nonetheless, he did have it drawn. I like to point that out. Hackers are a notoriously violent group of people who are known for their physical prowess, so guns are definitely always necessary. (said sarcastically)

So, they ordered me downstairs and held me in the kitchen. I immediately said, "Let



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me call my lawyer," and they said, "You'll get your chance." So, they started going through all my stuff. I heard them up in my room, rifling all though my drawers and about an hour or so later, one comes down and hands over one of the Secret Service Brochures that I had. He says, "So, thinking about joining up?" I said, "Well, I think I could probably do better than some people." He didn't like that remark. He said, "Well, I think our requirements are a little more stringent than to let in the likes of you." I said, "Well, it shows." He didn't like that very much either. I said, "So, what's your degree in?" He said, "Well, I'm not going to tell you." I said "I'm just making conversation." So they continued on in the search of my house and when they found absolutely nothing having anything to do with computers, they started digging through other stuff. The found a bag of cable and wire and they decided they better take that, because I might be able to hook up my stereo, so they took that. I have an arcade size PacMan machine, which of course, one of the agents decided was stolen, because a lot of people slip those into their backpacks on the way home from school. So they started calling up all the arcade vendors around town trying to see if this had indeed been stolen. The thought of me wheeling an arcade size PacMan machine down the street, just didn't occur to them. So, finally, I said "Look, I bought it, here's the guy, call him." So they finally gave that up, so then they started harassing me about some street signs I had in my house. I had a Stop sign. I had a No Dumping sign over the toilet. "You need to get rid of those, it's state property, if we come back here and you have those, we are taking you downtown." I said, "Okay." So then they started looking for drugs, and one guy is digging

through a jumbo family size box of Tide we bought at Sam's Club, it was about three feet tall and it was one of the monster size things. This guy is just digging through it, just scooping it out, his hands are all turning blue and sudsy from digging through this detergent and Foley walks over to him and says, "Well, I think we can safely assume that that's laundry detergent."

So, Foley comes back in to where I'm sitting in the kitchen and I've been freezing my ass off, so they had let me get a jacket, and put on some jeans, and he says to me, "Well, I want to show you something." He whips out some business cards that I had printed up for SummerCon a few years ago, that said, "Erik Bloodaxe, Hacker." It had a little treasury logo on it and he says, "Impersonating a Federal official?" I replied, "Well, it doesn't say anywhere on there, 'Chris Goggans, Special Agent.' It says, 'Erik Bloodaxe, Hacker.'" Whoever this Erik Bloodaxe character is. It might be me, it might not. I'm Chris Goggans and that says, Erik Bloodaxe, Hacker. Just because the seals there, it doesn't mean anything." He says, "Well, if you don't tell us everything that there is to know about all your higher ups, we are going to be pressing state, local and federal charges against you." I said, "On what grounds?" He goes, "We want to know everything about your higher ups." Which I'm thinking, gosh, I'm going to have to turn in the big man, which is ludicrous, because there is no such thing as a higher up, but apparently they thought we were a part of some big organization. So, I said, "Well, I'm not saying anything to you. I'm calling my lawyer." I already had told my lawyer previously that I would be raided shortly and that I would be needing to call him. So I called him and said, "Hi, this is Chris and the Secret

Service is here and I'd like you to speak to the agent in charge." And he said "My client declines any sort of interviews until such a time that I can arrange to be there to represent him in an official capacity and I'll need your name and I need all the information." Foley said, "We will be in touch." And that was it. They gathered the bag of wire and the printouts of the 911 document, how to be an FBI agent, the printouts of the Phoenix Project messages, and they trotted off. As they were walking out the door, one of the guys kind of looks over at my television set and he says, "Hey, why is that video game plugged into the phone line?" And it was kind of like a Homer Simpson, "DOH," because Foley trots over and I had a 300 baud terminal that I had been using to get on bulletin boards with. It was plugged into the phone. It was a little box with a membrane keyboard. All it was was a modem. So they bundled that up and stuck that in there, and they went on their merry way. I followed them out to the car, wished them well, wrote down their license plate, got into my car, and went driving around calling up everybody else around town to see if anybody else had been raided.

GA: Had they?

CG: Yeah, at the same time as what was going on in my house, the house of Loyd Blankenship (The Mentor) was being raided, as well as the office place of Steve Jackson Games, where Loyd worked, which became a huge fiasco later on down the road for these hapless agents, but that's an entirely different story.

GA: All's well that ends well, in that case.

CG: Yeah, I never got back my dumb terminal or a few other things they took that I would really like to get back. I had a fake newspaper article that me and a few other

people had printed up the year before. A bunch of us all went up to Dallas. It was like me and Loyd and a friend of Loyd's and a guy from Michigan named Control C. He had flown down. We were all hanging out in Dallas, we went to Six Flags, and we were just chilling at a hotel, just drinking and having a grand old time and while we were in Dallas, we went to the Westend Marketplace and had these fake newspapers printed up that said, "Legion of Doom in Dallas, Nation's Computer Networks Put on Alert, Secret Service Baffled." And I had this really beautiful fake newspaper printed up and they took it and I would really like it back.

Additionally, at the time Don Henley's "The End of the Innocence" was out. It was a pretty big deal and I made up a fake song for it. I named it, "End of the Internet," and they got that and they were like, "What is this, some sort of threat?" And I said, "No, it's a parody," and they didn't quite get that. But of all the stuff they took: the bag of wire, the dumb terminal, the newspaper headline, all that stuff, they only thing I care about getting back is the newspaper headline, but I'm sure they set that on fire the moment they got it back to Washington. I'll never see that, but that's the one thing I would really like back.

GA: Why do you think that when hackers get investigated/raided/busted, they don't return the equipment?

CG: I honestly have no idea. Maybe they are building a museum of archaic computer equipment. I don't know if they break it, they lose it, I don't know if they take it home. I don't know what happens to it, but somewhere out there, from all the raids that have happened since like 1984, there's got to be thousands of computer systems that need to be returned to people. If you're not going to press charges against somebody, you should give them their s--- back, or if you are going to press charges against them, you should still give them their s--- back anyway, because if you are going to put them in jail, they can't use it. Only one friend of mine has ever gotten his stuff back, six years later, but hey, that's an exception.

GA: I know a couple of people who got most of their stuff back, but it was a real minor infraction, or uninteresting computers.

CG: Well, mine was certainly very uninteresting, so I don't know why I didn't get all of it back. One funny thing that happened after the raid though; I can't help but think that this had something to do with it. Shortly before any of this went down, I had written a parody file, kind of like a little hackers dream type thing called *How We Got Rich Through Electronic Fund Transfers* or *Gee*,

No GTE or something like that. Well, this file was crafted very well, if I do say so myself. And I was very pleased with myself for having written it. I prefaced this file with a big list of every bank routing code, and what they all meant and the instruction form. It was pretty hilarious. Well, the file basically outlined how the secret members of Legion of Doom, two of them, conceived a plan in which they were intercepting electronic fund transfer packets and diverting the money from where it was really intended to our special bank accounts, scattered across the Texas area.

Well, it read very well, it read so convincingly, that the FBI opened up an investigation into this and *Computer World* printed a little blurb about all that stuff. I didn't think much about it at the time, but on reflection, I realize that people must have taken more of an interest in this than I thought. When the Secret Service was in my house, they wanted copies of my bank statements and they took one of my checking deposit slips, to get my deposit number and the year immediately after my raid, I was audited by the IRS. I now have been audited for each year starting at 1987, they went back from 1990 to 1987. Now they are after me for 1988 and I imagine that this will continue to go on and on and on. In 1987 I was like 17 years old and in high school. I certainly wasn't making much money, but all of a sudden, it appeared in the IRS records that I made several thousand more dollars more than I really did, and despite any sort of fighting I've been trying to do with these people, I couldn't convince them that I did not make this money. 1099 forms began showing up for money I didn't earn, and after fighting with them for a few years about that, trying to get the company I did work for in 1987 to send a corrected 1099 to reflect that I did only make as much money as I said I made on my income tax, working with really large companies trying to get one payroll department to work with another to send out something from, something that they have to go dig up from micro fiche, back from a million years ago.

GA: If they even have it.

CG: It's impossible. Well, finally, the IRS said "Well, we don't believe you." So they put a lien on my salary. I was making \$250 a month for a while because they were taking almost all of my salary and now they are after me for 1988, so I imagine I will have to fight with them about that and then I will again be making \$250 a month, because that's how much they deem that a single white male can have out of his paycheck if he has a lien on his salary. So it is just amazing that after being raided by one branch of the Treasury Department for any number of things, auto-

matically assuming that I perpetrated some huge hundreds of thousand dollars heist against CitiBank or wherever, that now the IRS is investigating me. I think that it is rather curious, especially since the IRS is just another branch of the Treasury Department.

GA: What do you think of the current hacker generation? How are they different?

CG: Well, they are different in the fact that there is a lot of information that is available to them that's never been available to any other people, because they have had an entire decade or more of people gathering this knowledge for them, so they can start out with a wealth of information, plus the technology. They have access to more powerful computers than we could have even conceived of ten, fifteen years ago. Well, this is good in some respects, because they get to start out learning all sorts of wonderful things without ever having to do anything illegal, but it's bad because you've got people who get a hold of programs or get into things and don't know what the hell they are doing. All they know is that they have a program that does something, so they're going to use it, but they don't really realize what they are doing, so they are not learning anything. It's just repetition. It's just them using a file that they have gleaned from somebody or found on a system and using it over and over and over to achieve some particular goal that they want to achieve. But they don't really understand what it is they are doing. Hell, you can train a monkey to do that, that's nothing. It's worthless and if people really want to learn about computers, there are much better ways to do it than just to sit there and bang away on something over and over and over again without ever learning what the hell it is they are doing.

GA: Did you ever do an malicious hacking?

CG: No. To be honest, there were a couple of times I actually considered such a thing. At one point in time, we had access to South African Government computers, like South African Treasury, things like that and we were thinking, should we take it down? Nah, we better not do that, but maybe we can change the message of the day to something like some anti-apartheid statement, some sort of politically correct thing. It was all a big joke to us, we just figured it would really piss them off, but we never did it. Years back, when the Russian x25 network went up, we were right there on it. They can't bust us for hacking Russia, I mean, who would? What were they going to say? It's like, "You should not hack them. But they are our enemies, so maybe you should hack them." We were going after the Russian

network pretty hardcore.

Malicious hacking pretty much stands against everything that I adhere to. You always hear people talking about this so called hacker ethic and I really do believe that. I would never wipe anything out. I would never take a system down and delete anything off of a system. Any time I was ever in a system, I'd look around the system, I'd see how the system was architected, see how the directory structures differed from different types of other operating systems, make notes about this command being similar to that command on a different type of system, so it made it easier for me to learn that operating system. Because back then you couldn't just walk down the street to your University and jump right on these different computer systems, because they didn't have them and if they did have them only several classes would allow you access to them. Given the fact that I was certainly not of college age, it wasn't really an option. Basically the whole idea of doing anything destructive or malicious or anything even with malware, using computer systems to track information about people or harass people, that just goes against the grain of anything that's me. I find it pretty repulsive and disgusting. I am certainly not blind to the fact that there are people out there that do it, but obviously these people have a 5-ty upbringing or they are just bad people.

GA: How about your Phrack profile?

CG: What about my Phrack profile?

GA: People say that there was some malicious stuff described in there. I guess it depends on one's definition of malicious. CG: I don't know, what was in there? If there is one thing that could ever be said that I did that was bad, and I guess this was pretty bad, so maybe everything I just said a few minutes ago was just a bunch of crap. When I was about 14 maybe 15, somewhere around that year, during my "I want to be on every BBS in the world" phase, I came across a board in Alaska and I was all excited that someone would even be running a hacker board in Alaska. So I called up and left a message saying, "I want to be on your board." The sysop broke into chat and said, "I don't know who you are. I'm not giving you access." I said, "You don't know who I am?" Ha, ha, ha, I guess even back then, ego was in its infancy, but still rather swelled, I suppose. So I said, "Okay fine, don't give me access." I called him back on his other line, his parent's voice line, about fifteen minutes later, and started reading him off his dad's credit report. He say, "Okay, I had no idea, let me give you access right now." I said, "Don't bother, you won't be having a phone for very long." Ha, ha, ha. And I proceeded to

disconnect his phones and turn off his power, forwarded his mail, turned off his gas, turned off his cable.

It was one instance. One tiny thing and that led to a nationwide rumor about Erik Bloodaxe, "you don't want to mess with him." It was the one thing like that I ever did, the only one malicious thing I ever done. But, hey, I guess, so we will have to put an addendum to what I said before about how it goes against the grain of about anything I believe in.

GA: It sounds like you learned from it.

CG: You have to put the clause in there that, except for when you are fourteen and someone doesn't give you access to his bulletin board, that gives you the right to do whatever it takes. Ha ha. That was the one thing I have ever done that you can consider bad, but that didn't have anything to do with hacking. I mean except for the fact that I pulled the guy's credit report, it had absolutely nothing to do with hacking. It was just me being a punk and that was the one time I was really a punk and that was it. I can't take it back. I did it.

GA: How about the *Newsweek* reporter. Were you involved with that?

CG: Well, it is kind of funny, I remember when Richard Sandza was hanging out on several of the boards. He was on Blotto Land. He was on Dragonfire, a couple different boards like that, and everybody knew he was on there doing the story. He was on there as Montana Wildhack. Everybody knew he was working on this story and everybody was kind of talking to him and then when the story actually came out, everybody was pissed because he didn't really portray everybody right. Everybody was being nice to this guy and talking to him and he turns around and basically says you are a bunch of thugs and ne'er-do-wells, and all that type of crap.

GA: Is that what bothered people? Or was it that he named real states and real names of boards and real handles?

CG: I think people were kind of excited about that, everybody wanted to see their bulletin board named. I mean, people weren't being busted, so seeing your board in something like this, wow, that's prestige. Especially I know King Blotto really got off on seeing Blotto Land in there, especially since Sandza portrayed him as like the great god of the underworld. No one thought that really. King Blotto seemed to get off to it, but the whole tone of the article is what set people off. Well, we were all on a teleconference and I just got our copy of *Newsweek* since we were subscribers we got that a few days before it hit the stands. I'm reading this over the conference going, "Listen to this." I read the whole article and said, "You know, I've

got half a mind to go pull that guy's credit right now." And everybody thought that obviously was a very good idea because a week later or so, when I actually bothered to go and do it, there were already twenty inquiries. After that, I never even talked to the man, but apparently many people went off. I wasn't the only one who took offense to the article, everybody did and everybody went crazy.

GA: That's funny because I think it's one of the greatest articles. I think some of it is still true today. And I thought for years now, the only thing that hackers were angry about was the fact that their real handles were mentioned. I'm glad that you cleared that up.

CG: Maybe some did, but the people I knew didn't like the tone of the article and then when he put out the second one, that just drove it in even more, because the second one was about how everyone harassed him. So everybody did it more. I didn't really take part in any of that, except for I said maybe we should pull his credit. And when I finally did, like I said, everybody already beat me to it, so who wants to be 21st?

GA: I don't think he has ever written on the subject again.

CG: I don't believe so. Can you blame him?

GA: It's interesting how many other people have chosen not to write on the subject after seeing that piece and hearing what happened to him.

CG: Well, I mean from all of your exposure, Netta, you can look at it with an objective viewpoint. There are a lot of other people who are working for larger, more mainstream, publications who can't look at it with an objective viewpoint.

GA: Or, even if they do, their editor goes in and changes it.

CG: Yea, I mean the case in point, *Forbes*, or *Forbes* ASAP, they are going to write an article that is going to fit the mind-set of their corporate reader. And they are not going to say the truth, they are not going to say, "Well, you know, all the real computer crime is being committed by your employees. These hackers are just a bunch of punks who draw attention to the fact that people can do computer crimes." Hackers only amount to about 2% of the whole problem, but they won't say that, they are going to say, "These evil hackers doing stuff for the Mob and causing all these crimes and they will be getting your calling card number." That's the kind of hype they want to project. Because that's what the CEO of a company wants to hear. He doesn't want to hear that Bob, who he is paying \$100,000 a year to, is down there fleeing him for a couple million, even though that's the case. He doesn't

want to hear that, he doesn't want to have those kind of figures thrown in his face. He wants to be able to point the finger at a bunch of punks who probably will never amount to anything anyway and say, "They are the cause of all our problems and they all will be easy to catch, because they are young and stupid and we are going to put them in jail and that will end the problem."

GA: I thought it would be interesting to get your opinion on a number of people.

CG: Oh, God.

GA: Should I read them all off as a list?

CG: Oh no, you better do it one at a time.

GA: Gail Thackeray

CG: Ha, ha, ha. I made the comment one time, kind of an off-the-cuff remark, I probably should not even repeat it now, but I said something to the effect that Gail Thackeray needed to go get laid. I was none too impressed with Ms. Thackeray. I had the opportunity to meet her once when she was in Austin speaking for Austin EFF, which they dubbed CopCon. I'd never seen her before in my life and never had any contact with her before. I went up to talk to her and I said, "Hi, I don't think we have met, my name is Chris Goggans." She said, "I know who you are." I was like "Well we've never met." She says, "So, I know all about you." I've got all this on tape, it's really great. I just want to ask her a few questions, try to resolve a few things. So I was like, "So, there are a few

things I wanted to clear up." She was real snide, real crass, like, "I'm not going to talk to you about that, I'm not going to give out that kind of information. I can't talk about that." A few minutes prior, she had been up talking to everybody and she was your friendly law enforcement agent. She said she was just here, she had known that hackers were generally nice folk, and here she is basically staring daggers at me, treating me like I am some third class citizen, but that's the kind of stuff I expected from her. Out of all the stuff that I seen come out of her so called "Operation Sun Devil" targeting a bunch of dumb kids running bulletin boards, trading codes. That's not the problem. Why are these people spending so much money going after people doing nickel and dime stuff? Why aren't they going after the people doing the big problem? Maybe they just figure that everybody would get off their backs if they get a whole bunch of convictions in and say, "We got all these hackers." No one would ask "Well, where are all the computer criminals?" I just don't get it. It kind of struck me odd in her speech. She went on and on and on about computer crime and child pornography and drugs. Well, if you are really interested in getting child pornographers and drug dealing computer criminals, then why are you busting people for codes and spending all your time and resources, and hundreds of thousands

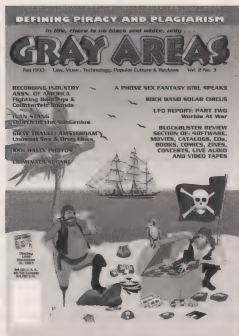
of the taxpayer's dollars spear-heading some stupid thing that you got just a small amount of convictions on? Why are you wasting your time?

GA: To accumulate computers for the museum!

CG: Yeah, and she had a lot of slides of archaic computers that the department still has. That's my take on Gail Thackeray. I'm not too impressed, but I don't think she is too impressed with me either, so I suppose we are even.

GA: Don Delaney?

CG: I really kind of dig Don Delaney, I think he knows what's going on. I mean he really does. I've met him on several occasions. I doubt he particularly agrees with my viewpoint, and on some things he and I probably won't ever see eye-to-eye on, but I think he knows what the problem is. He knows that the people who are spending a lot of time hacking PBX codes are not the problem. It's the people who get the codes and turn around and set up big huge hundred thousand dollar a week call/sell operations in the middle of downtown Manhattan charging up hundreds and hundreds and hundreds of thousands of dollars worth of calls to the Dominican Republic. Those are the people causing the problem, not some stupid kid who has this war dialer scanning out codes. The codes kid is just like a tick on the dog that is the real problem. At least the image that I see



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of Delaney, is that he is more focused on getting the people causing the real problem than the lesser people.

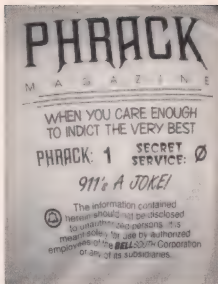
GA: Larry Cotourie?

CG: Ha, ha, ha, ha. I don't really know him, he apparently knows me. We go into a little tiff on MindVox. When I got raided it was Secret Service, DPS, Austin Police and UT police. I guess he was the UT policeman there. I probably might recognize him if I saw him, but that's just a name and it didn't mean much to me up until we had our little disagreement on MindVox. There was a conversation on Kim Clancy's sub-board, called "Roundtable" which is sort of like a "security people meet the hackers" type of forum, and people were talking about raids. I said, "Well, search warrants don't mean much of anything because that's not the game they play." I made a comment to the effect that according to the manager from the apartments I lived in, a University policeman had been contacting her at the office trying to find out which apartment I lived in. He said to her that he needed to know if I lived there, what apartment I lived in, and wanted to know if she would let him in to my apartment because there had been a lot of thefts of computers from the University and I was their suspect. She said no, she was not going to let him in. Then someone came down and talked to one of the leasing agents and identified himself as a policeman and said that he needed access to my apartment because I was wanted in suspicion for a number of things. This was before the actual raid and this is what this woman told me. After all, I don't see why she would have any reason to lie or even make this up and know that something was going on with me.

GA: Did she let them in?

CG: No, she said that they needed to come back with a warrant and a week later they did. They came back with a warrant and she gave them the keys and they and all the Secret Service people went in my house. She told me this months after all this stuff went down. And so I relayed this over MindVox and I ended it with, "You can't spell stupid without UTPD." Which is a big joke around University of Texas, University of Texas Police Department, UTPD. Ha, ha, ha.

Well, Cotourie didn't like that too much and I got a big letter back on a public forum saying that he was going to take me to court, and how I slandered his good name and his reputation, and how he started talking to his lawyers and I made a big mistake, and how I was a jerk and I shouldn't post when I was stoned, and all different stuff like that. Everybody on Roundtable sort of jumped on him, because I never even mentioned his name and didn't even know who he was. I



certainly didn't point the finger and say, "You there sir, mister UT policeman who is sitting on Roundtable, you are the one that tried to infringe on my rights." I never said anything like that. I said that according to my leasing agent, someone identifying himself as a University police officer. He took offense to that, maybe that was just a knee-jerk reaction, because he said, "ohs---, Chris found that out." I don't know. I can't say one way or the other. It all got cleared up and he kind of apologized. I thought it was rather rude for him to say I committed character defamation on him by saying he didn't follow strict procedures, but it's sort of character defamation by him to accuse me of being some sort of stoner hanging out, blabbing my mouth on the Net. Well, maybe I take great offense to that. I don't smoke dope. I was going to contact my lawyer and we could have played up to some big bang, but it wasn't worth the trouble.

GA: Donn Parker?

CG: I have never met Donn Parker and I find it rather ironic. One of the main reasons I wanted to become a computer security consultant stemmed from reading a book by Donn Parker a long time ago called *Fighting Computer Crime* and I said, "People get paid to do this? I can do this." I wanted to do that because of that book and on a couple of occasions I tried to call Donn and he wouldn't return my calls and it kind of got weird. Even at a couple of conventions. At one particular point in time, I was standing with a friend of mine at a convention and Donn was walking up to us. I think he was going to talk to whoever I was standing next to and he saw I was there and made a beeline in another direction. I don't have anything against the man. I respect the work he has done in the past although I think that a lot of what he

said doesn't hold true today. But even his beliefs that SRI have seemed to come around, like a whole 180, in the fact that in the past years, SRI started talking to hackers rather than just discarding them as worthless individuals, with nothing to add. They have flown around the world interviewing hackers to find out what we know and the weaknesses are that we have been able to pinpoint. We got to see jaws drop from some of the stuff that we have been able to tell them. The mere fact that they recognized us as a resource, rather than a problem, I guess, shows that at least, they are coming around. I think a lot of that has come from him too. This is just a guess, but I would imagine that Donn's probably retiring soon, and it's nice to see that before he does, that they at least made an effort to come around.

GA: Bill Cook?

CG: I don't know Bill Cook, I guess he probably like so many other people, seems to think that he knows me. It seems to come around a lot. At one point in time, I was going to have a column for a magazine called *Information Security Products News*. Now it's called something else, but at the time it was called *ISP News*. Well, I was going to have a bimonthly column in this magazine, which is like the mainstream computer security trade publication. And it had all been worked out and the editor and I had a good understanding, and he was satisfied with what I was going to do. I wrote a big article, which was unlike anything that had ever been written for them, and I really talked about something of substance. It talked about the inherent weaknesses of the public packet switched networks. I sent this out and after I wrote this article, a new editorial advisory board suddenly became created at this magazine to review my article to see if it was worthy of publication. No one else's articles had ever been before this board, but all of a sudden there is this board, and my article is before review, and I was getting some sort of special treatment. One of the people on this board was Bill Cook, the man who just a few short years before, had tried to put me in jail. Well, I thought that was kind of odd that he would be on this editorial advisory board to decide whether the quality of my journalistic work was of any merit to this computer security magazine. Since he was trained as some sort of lawyer, I don't see how he has any experience in either rating my journalistic worth or the technical quality of my writing, but nevertheless, he said "No, it should not be published." So, that's all I know about Bill Cook. I guess he is not a good loser.

GA: Tim Foley?

CG: I don't know Tim Foley, but I'm pretty

sure he thinks he knows me. The only interaction I had with Mr. Foley was when he pulled me out of my bed with a gun to my head and after that day, I never saw him again, never heard from him again and I hope he is doing well in whatever branch of the Secret Service he is working in now. I hope to God he is not working in Computer Fraud. I hope that all this gave him an opportunity to go do something more exciting than ousting kids out of their beds with guns.

GA: Emmanuel Goldstein? (publisher of 2600 magazine)

CG: Ha, ha, ha. Well, there are a lot of things that he does that I don't tend to agree with. He seems to be the champion of the underdog, and in some ways I respect him for that, but in a lot of ways, we disagree. After the conflict came down with MOD, since he was very good friends with Phiber Optik, he was very vocal in his outspoken disapproval about what we had done. He said "You should have struck back like hackers." I'm like, "Well, we couldn't, what would you like us to do? Sit back and lay down and hold out our arms and just let them continue to wail on us because we could not strike back like hackers?" He was like, "Were you so unsure of your own abilities that you couldn't mask your tracks?" Well, I said, "I'm not going to take that f---king s---. I had a business to run." Well, things like that.

A lot of people who champion themselves as proponents of "Information wants to be free," and "Freedom of information above all," seem to get so wrapped up in that, that they lose track that not all information wants to be free and if information wants to be free so bad, then why don't you give away your magazine?

GA: Craig Neidorf?

CG: God, I don't know. I mean I really like Craig. I think he is a great guy. I feel real sorry for him, and if there is anybody who has been screwed more than any person I know on the planet, it's Craig. I don't even think Craig ever really considered himself a hacker, he was more interested in the scene, for a cultural basis, because it was just really cool. I think a lot of people are like that. And for him to get wrapped up in all this crap and to face all those legal bills and so many press problems and financial problems and legal battles for all this crap over something that should have never made it into a court room, is just disgusting. He seemed to weather it very well and that is pretty impressive.

GA: How about books that have come out about hackers?

CG: Well, I'll take a stab at that. *The Hacker Crackdown* I found to be a very schizophrenic piece of writing. To this day I have still not read it completely. I found it very

hard to follow, and I was there! Everything is on the money and he did a very good job of making sure the facts were correct, but it's just hard for me to read. Maybe that's just a criticism of his writing style.

Approaching Zero, I didn't really care for that too much, more specifically because they just basically out and out called me a traitor and said I was keen on selling secrets to the Soviet Union. Maybe you ought to ask the IRS about all that money I got from the Soviet Union, because I haven't seen it, but I'm sure I'll be taxed on that too. But I found that rather disgusting. I actually had a conversation with one of the people who was writing the book. A guy named Brian, actually called us up at Comsec and I talked to him for about 30-45 minutes about a few things and the next thing I know, nothing we really said ended up in the book. A bunch of people were misquoted, left and right. All the stuff about the American hacking scenes was off the mark. People were quoted as saying stuff that they never said, things supposedly from bulletin boards appeared that were not on those bulletin boards. I don't know where this information came from, but it's really just off the money.

I guess if you know something so intimately, you are always going to be critical of anything someone says about it because they don't know it as well as you do, so you are always going to find fault in something. So maybe I'm just being overly critical.

GA: Have you thought about writing your own?

CG: Yeah.

GA: Is time stopping you?

CG: I've thought about writing my own. Ha, ha, ha. There are things going on.

GA: How do you think media attention has changed you?

CG: Well, I don't think it has really at all. There are others who probably disagree with that. I don't know how much of it is just fun and how much of it is snide cutting remarks calling me media whore and things like that, but my whole point is I want to make sure that my view is heard, because at least think I understand where this culture has been and where it is going, because I've been in it longer that just about any other person I can think of. Who else has remained active since the first day he touched a modem? There have been people who have come and gone, but it seems like I have always been there. Whenever someone is talking about the computer underground or computer crime or things like that, I want to make sure that, if there is an opportunity to try, to make sure that they get the record straight. Even if I'm not quoted or mentioned or something like that, people who are working on projects

and stuff like that, I'm like, "Look if you need any help and you want any facts checked, let me know" because I'm sick and tired of everything coming up wrong. All the LOD, MOD thing got me a lot of attention, Comsec certainly got me a lot of attention. I've got a stack of press clippings about a foot and a half, two feet tall. That didn't really change much about anything, doesn't make me think I know more than I know, because I had my picture in a bunch of magazines, it doesn't make me think I'm more privileged than anybody. Anybody can get their picture in a magazine, that's nothing. But for people who buy that type of thing, it might have given them an avenue for which to critique me on something and say, "Oh well, he was in *Texas Monthly* or *Time* or something, there must be something to him." So, it might have opened up a few more doors that might not have been opened, had I not done this. I have made some contacts because of some of the things I have written in magazines that led to business relationships that I wouldn't have had had I not had articles published. I network a lot better than I would have normally, so I guess it has changed me in that respect. It changed my opportunities.

GA: Speaking of opportunities, what do you do for a living?

CG: I am an engineer at a large computer company.

GA: Do they know that you publish *Phrack*? Do they know about your background?

CG: People at my company pretty much know a lot about me. One of the vice presidents saw me in a magazine and he reads *Phrack* on a regular basis, so I guess that should say something. In fact, I got a message from him in corporate Email the other day. He said he was reading the latest issue and just wanted to know how I was doing. Ha, ha. So, yeah they know. Most people, before they actually sit down and talk to me, there is a fear of the unknown, but once actually someone sits down and talks to me they realize, "Oh, god, this guy is not a monster, he's not destroying anything, he just knows a couple of things that some people don't, and he is not going to use them against you. He would rather show you what it is and help you find a way to correct it because that way you learn more about the system." So, everybody there knows exactly who I am.

GA: When did you go public with your name? After MOD exposed it or when Comsec started?

CG: Well, everybody knew my name after I was raided, it was all public document. Everybody who knew me knew my name before than. A lot of people were real paranoid

about "they can't know who I am." I don't care about that. For the longest time, I made sure everybody had my name and phone number because if I wasn't running the conference I wanted to be on it, so everybody knew who I was anyway. Everybody was friends anyway. We had everybody's number and there were a few people who did not want people outside of our circle having their numbers. Now things have kind of changed a little bit. Back then the scene was very social. Everybody was everybody's friend. Everybody was talking all the time. It was real easy for people to communicate because you had the accessibility of these Alliance teleconferences, and you could just blue box one up, just on a whim and all of a sudden you and 20 of your friends were blabbing away about television or something stupid. Everybody was real comfortable with one another. As blue boxing kind of died off and people were more hesitant to start using codes, because it was becoming incredibly easy to get busted using codes, and there were more raids starting to happen, people started to pull back and the community lost that social nature.

Now with all the hacker Cons, people are

getting a chance to talk to one another and see each other face to face and are bringing back some of that social aspect that has been so missed. You see, like with the influx of IRC, all of a sudden everybody's pals, and everybody's on IRC and everybody just wants to talk. It's helping to bring back the social aspect that was missing for a long time, and that led to a lot of the paranoia. You know, "He can't have my information, I don't know him, he could be a narc, he's going to get me." If people can start realizing people are human and become more comfortable with one another again, maybe we will alleviate some of that.

GA: While on the subject of Comsec, you have said that you have gotten bad press. From where?

CG: Well, I think an article saying that I have been arrested in the past for breaking into Bell South, or books being published saying myself of The Legion of Doom destroyed the 911 Network in nine states just to see if we could do it. Things like that which are just out and out lies. I'd say that was pretty bad press.

GA: Did Comsec fold because of personal-ity problems, or a lack of business?

CG: Comsec folded for a number of reasons. The press aspect weighed heavy. We were basically blacklisted by the security community. They wouldn't allow me a forum to publish any of my articles. It essentially boiled down to, with the trade magazines, at least, they were told by certain members of large accounting firms that they would pull their advertising if they associated with us and when you are a trade magazine that is where all of your revenue comes from, because no one is paying for subscriptions and they can't afford that loss. They were more interested in making money then they were in spreading the gospel of truth in security. But hey, it's a business, I guess you have to take that. I had speaking engagements pulled. A head of a very large security association promised me a speaking engagement and then decided to cancel it and didn't bother to tell me until a month before the conference. I talked to him and he said, "Oh, well I should have called you." This is like one of the largest security associations in the country. So we had that kind of treatment.

Some of these conferences, since we were not speaking at them, we could not justify spending thousand of dollars to fly out there

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and attend. We were cut off since we did not have a presence at these conferences, and a lot of our competitors used this to target the companies that we were marketing. You would have these MIS directors from large oil companies out there, and you would have other consultants going up to them and saying, "You're from Houston. You are not dealing with those Comsec folks, are you? Well, you know that they are nothing but a bunch of crooks." One very large oil company that had already had all of our paperwork passed through all of their legal departments and contracts were waiting to be signed; it had already been approved and money was allocated in the budget and we were ready to rock. Then the MIS guy comes back from a security conference and says "XYZ Oil does not do business with criminals." This would have meant a large amount of money over a period of several years. Who talked to this guy? Who fed him this nonsense?

I've got numerous stories like that and certainly they weighed heavily in our demise. The fear spread from companies like Deloitte & Touche. I will single them out because some of their larger consultants were very vocal in speaking out against us, in the very forums they denied us. In one magazine a particular consultant said something like, "Can we lie down with dogs and be surprised when we get up with fleas?" I mean, I don't deserve that type of commentary. I don't think anybody does. It is certainly not a mature attitude for somebody who is supposed to be an upstanding ethical consultant to use a trade publication to vent his frustration against his competition. But, hey, it's a free market and if he has a forum and they gave him a column, I suppose he can write whatever the hell he wants.

Sure, I was in The Legion of Doom. I have been in everybody's system. But I have never been arrested. I have never broken anything, I have never done anything really, really, criminally bad. There is a difference in doing something illegal, you like walk across the street at the wrong place and you are committing a crime, but that does not make you a criminal, and there is a big difference between different types of behavior. By all these different forces saying so many negative things about us, we had our work cut out for us.

To be honest, they had us beat. They had the deep pockets. They could wait us out. They could keep saying bad things about us forever. They had hundreds of millions of dollars in money that even if they weren't making more money they could sit on. We didn't. Eventually we could not do it any more. I had overextended myself. I had a

bunch of stock in energy companies and things like that, that was in the past supposed to be paying for my college education, and I invested it all away in Comsec and I ran out of money. I needed to eat so I needed to get a job. I had to move since I couldn't afford it anymore. And everybody was basically saying the same thing. Scott didn't have any money, Rob didn't have any money, our sales guys were getting really antsy because they were having a real hard time closing sales, so we just had to shut down.

GA: But now you are doing consulting and making more?

CG: Well, I am definitely still doing consulting. I have spoken at several conventions, seminars, been on TV and I'm still trying to get contracts. I'm doing work with some other consultants, in addition to doing all the work I do at my day job, because that's what I know. I can do just about anything I set my mind to, but security is what I know, that's what I have been doing for over half my life. You just can't expect me to drop it.

GA: It sounds like they did, though.

CG: Yeah, they'd like to think that, but I mean let's put it this way, I don't know what an accountant with a clipboard is going to do when faced with a situation like I would present him. I mean you can go over someone's manual procedures with a fine tooth comb and you are not going to know that XYZ PBX has holes in it. I know that. And I will always know that. That's what I am always looking for. That's what makes people like myself marketable. I think that is what scared the established consultants. Because after Comsec went out, and we said part of the service we were going to provide was system penetration testing. Sure, people had kind of offered a similar type of service in the past but no one was on a parallel with us. Then shortly thereafter, a couple of months after we started getting bombarded in the press, a big article appeared in *ISP News* that Price Waterhouse was going to go off and do penetration testing. They said their consultants will go out and actually try to break into your systems. What a novel approach! Yep, that clipboard and a tie really, I can see them going through the dumpster, ha, ha, ha. You know, these are guys who probably have their nails done. They are not going to be digging through coffee grounds looking for passwords. They are certainly not going to know enough about any sort of enterprise network to know that there are certain flaws inherent in this type of network operating system that are not in that one, and you can use these holes on this version of UNIX but not on that one. These people do not know that and if they do, I would like to find the one who

does and shake his hand because he is the only one. There was one particular example. We were targeting a particular company who had just had an audit done the previous year by one of these so called accounting firms, and they had several people on site who were getting paid, \$150 to \$200 an hour, up there ten hours a day. And they would stay there three weeks, going over everything. In the gist of the final report that this company got, in addition to grammatical changes and stuff to their manual procedures, was that the fire doors need to be clearly marked, and locks must be placed on computer room doors. That was it. That was the meat the MIS person got out of their report, and it cost them hundreds of thousands of dollars.

GA: I have heard that a lot.

CG: Well, we said to these people you have a ROLM. Has anybody taken a look at the PBX? They said, "What's that?" "Your telecommunications equipment. Did they check that? That is a computer, its integral. If someone can control the communications of your company, they can control your company. Did they take a look at that?" No, they hadn't. The main computer system this company had was an HP-3000. We asked, "Did anybody take a look at the HP-3000's? Do you still have the factory defaults on there?" Well, they didn't look at that. They don't know to look for that. They don't know what that is. You should not expect them to. Go do my taxes, go sign my annual report, don't touch my computers. If I wanted a consultant, I'd expect an expert. I am not going to pay my accountant to wash my car, I want him to do my books. I don't want my doctor teaching me English. People are trained to do certain things and that is what they should stick to. They should not try to branch out because they want to diversify.

GA: Do you consider yourself retired now?

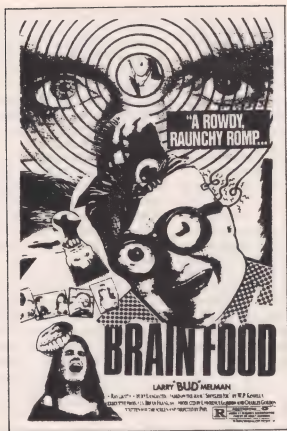
CG: Well, retired from what?

GA: Active hacking?

CG: Define active hacking.

GA: You define it.

CG: I am not breaking into other people's computer systems without permission, but I am still hacking. Everyday, I am constantly trying to break things, that is part of what I do at my job, I need to evaluate stuff and to see if there are problems with it. If there are problems with it, I am going to help the vendors to try to correct these problems. I am doing everything I possibly can within the industry to talk to people and learn about their situations. And our network at work, I am constantly going over stuff and talking with our domain manager to say, "Hey, do you know about this problem? We need to see if we are addressing this here." I



ZINES FROM THE EDGE

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UFO's
PROPAGANDA
TRASH CULTURE
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do that stuff every day and I am hacking like a beast. I am just not breaking into other people's computers illegally. I don't have any reason to. If I wanted access into someone's computer, I guess I have reputation enough to where I can call them up and say, "Hey man, can I have an account on your system?" Every account I have, I have gotten free, and when it comes down to it, I have an account on a UNIX system, why do I need an account on their UNIX system? I have an account on a Sun. I've got an account on an IRIX. I've got an account of any sort of OS I could want. I have a computer on my desk. Why do I need to break into someone else's? I don't need to. But I'm never going to retire from active hacking.

GA: Do you think that law enforcement has forgiven and forgotten?

CG: No. I don't think I would be being audited by the IRS if they had. I am sure there are probably some people out

there, especially if some of these people read this, and they think I am being smug about a lot of stuff. I am sure they will say, "Ah, he will get his one of these days, boy if I ever see him..." I don't have any problems with any of those people. Everybody has got to do their job, they just were misinformed. I am not doing anything that would warrant their attention, but if someone were going to single me out and try to make my life miserable, they have all the capacity in the world to do so should they choose. I don't think they have forgiven or forgotten, but I don't think they are going to waste their time with me, because I am not doing anything that would warrant their attention.

GA: I am supposed to ask you about a UFO data base.

CG: Well, let's just say that they are out there.

GA: Do you believe in UFO's?

CG: Oh yeah. No further comment on that one.

GA: Okay. Hacking feats you are most proud of?

CG: Oh gosh, I don't know what the statutes of limitations are. Ha, ha, ha.

GA: Probably about seven years.

CG: Well then the ones I am most proud of, ha, ha, ha, I probably should not talk about. There have been some doozies. Come back and talk to me when I am thirty.

GA: Can you talk about some of them without saying who was involved?

CG: Well, they are obvious. I can't talk about the types of industries or companies or anything without giving it away. Interview me again when I'm thirty, and then I will spill my guts.

GA: Differences between you and Lex Luthor?

CG: Well, that's an odd question. Lex is very private and for a while he was pretty paranoid. I on the other hand am very public and don't give a s---. Lex is very cautious and will make sure that every I is dotted and every T is crossed before he will move. I jump in with both feet without even seeing if the water is cold first. I mean we both seem to adhere to the same types of standards about what we will do and won't do. I have a good deal of respect for him and I would like to think that it is somewhat shared. We both tend to wax nostalgic quite a bit, but I don't think he has any interest in keeping abreast with all the newer stuff. He is finishing up double degrees in quantum physics and some kind of engineering. The sort of stuff that I don't understand and never will, and he's planning on doing his own thing, while I am staying as deeply into all the mess of things so that I can make sure that I am clued in on what is going on. I don't

think he is as interested in it as I am. He is still out there. He is still on the Net. He wants to keep up with people, and we are working on several different projects together. As far as the hardcore stuff goes, he probably thinks it's cool, but I don't think he is as obsessed with it as I am.

GA: On revenge. Someone ask me to ask you why you call Phiber the little greasy dude?

CG: Ha! When did I call him that?

GA: I don't know, obviously often enough that somebody remembers it.

CG: The "Little Greasy Dude." God, I don't remember ever calling him that, but that is really funny. I said he was gray, he kind of looked gray last time I saw him. He wasn't particularly greasy, he is kind of small, but he wasn't particularly greasy, but that is really funny. Ha!

GA: Probably be funnier if I could tell you who said it, but I didn't write their name down.

CG: Ha!

GA: Did you ever make any money off of hacking?

CG: Well, yeah.

GA: Not like lecturing now.

CG: Well, then no. If you don't count consulting, then no. That is making money off of hacking. If some company pays me real money to go break into their computers systems and show them where the problems are, well that is making money off of hacking. That is the only way I would ever consider making money by hacking.

GA: Here is a good question. Have you ever felt rejected by a woman, and if so did you feel like retaliating?

CG: Ha! I don't even know if I want to touch this. Well, of course I have been rejected by women. I don't know who the hell would think that. Yeah, but retaliating. "I'm going to pull their tolls, I'm going to shut off their line." No, there is computer stuff and then there is real stuff. Girls are pretty much in the real stuff category. I don't like to intermingle the two unless I am working. The answer is no. That is a funny question. Ha! Hell no, they all drop at my feet. Right. I wish. Ha, ha! That's funny.

GA: You are well known for bringing all sorts of unusual tapes to Cons.

CG: Well, you know, hackers don't get out very often and it is up to someone to make sure they experience more worldly selective viewing entertainment, so I do my part.

GA: Which seems like it was sorely missed at this Con.

CG: Apparently so. God, these people must never get out. Ha! HoHoCon's traditional Erik Bloodaxe viewing spectacular and, well, we see to it that those who care to

attend won't be disappointed.

GA: Someone told me to ask you being an expert with Telenet and blue boxing. I think you covered that to some extent?

CG: Yeah, I guess so. I probably knew more about the Tymnet then I did about Telenet. I was pretty good at both packet switched networks, I guess.

GA: The word expert came up several times from your friends.

CG: I don't ever want to say that I am an expert at anything. I have always tried to maintain that I want to know a little bit about everything rather than know everything about one thing. There are a lot of people in the underground who know everything about one or two things, but then they kind of let everything else peter off. I want to try to make sure I can at least hold a conversation with everybody about everything. That way I can talk to all of the true experts, and find out what they know. So I don't know if I want to consider myself an expert in anything because there is always somebody who knows more than I do.

GA: Any comments on viruses?

CG: I think it is a bunch of crap. Anybody

can sit down and cobble together a couple lines of assembly that will do something stupid, but for an entire industry to pop up out of this is the biggest waste of time and money I have ever seen. I never had a virus, I probably will never have virus. If I get something on a bulletin board, I can feel free to run it because the person running the bulletin board is not going to want that stuff on his system unless it is in a section that says, "This is virus stuff." Because if he did, he'd face the wrath of all his callers. All the fear and hysteria that has come out of that has been drummed onward with McAfee beating the drum at the

lead of the parade leading the fools off the cliff. It is just a waste of people's money. When I talk at some of these seminars, people are like, "How come you don't talk about viruses?" Well, because you should not have them. If you have them, someone put them there and you need to fire that person. Companies are worrying about viruses, they need to #1 - run all of their applications off of servers where people do not have write privileges, gee, that's a hard one right there. Or take out the disk drives from people's machines. There are many, many ways to make sure you are not going to get viruses. For people to spend all this money on viruses removal software, you don't go out and sell condoms to people who already have AIDS, do you? Then why do we market anti-virus software to people after they get viruses? It's mind boggling to me that all this stuff has cropped up. This entire other small faction of the computer underground that are called "Virus Groups," and "Virus Writers," and they are battling McAfee and other anti-virus programmers.

GA: And they question whether some of the virus writers really exist. Ha, ha, ha.

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Reverend in the Universal Life Church
Animaniac
Venerating Capitalist
Role Model
That Guy

All of the Above
Some of the Above
None of the Above
YOU BE THE JUDGE!

Chris' description of himself in the 1994 DEFCON program

CG: It's just all a bunch of crap. I just don't believe it happened, but hey there have always been snake oil salesmen and I'm not saying that anti-virus people are, but if they want to take offense to me saying snake oil salesmen and anti-virus people in the same sentence, well, they have all the right in the world to.

GA: Kind of, if the shoe fits, wear it.

CG: Yeah. You said it, not me.

GA: Any thoughts on where technology is going and how hacking might change in the next couple of years?

CG: Well, like I said earlier, the Internet is a very scary place. With a very, very limited set of knowledge one person could take down a majority of the network. And for so much trust and need to be placed in a network that is so inherently unstable because of the protocol that drives it is stupid. I mean you don't plan a trip across country in a 1957 jalopy! You go out and get a new car, or you rent a good car, you don't put all your trust in something that ain't gonna work. It works well enough for a lot of things, but for people to trust their entire enterprise network to stuff over the Internet, they are asking for trouble. And as people become more familiar with the entire protocol suite, they are going to find out that there is a world of hurt about to happen, and in the next few years, people are going to be real surprised when stuff starts going down like crazy. That's going to be the biggest thing to happen.

I would imagine that all the cellular problems are going to disappear because the

nifty stupid tricks, ha, ha.

You are going to see some really, really cool stuff that is going to blow your mind and you are going to be able to carry it around in your hand. You are never going to be out of touch anywhere in the world, so, I think that will be very cool.

GA: So you see faxes on the beach and all that stuff coming real soon?

CG: Oh, you can do that now, all the crap you see in AT&T commercials are all things that we're already doing. The way I have always looked at stuff, like right now on the Internet, I can say it doesn't matter where I am, because wherever I log in, I'm where I was when I was back home in Austin. I can be in Spain as long as I'm sitting at a terminal. I'm looking at the same stuff that I would be looking at anywhere on the planet and with the advent of newer technologies and newer networks, you are not going to be limited to sitting down at a terminal. Wherever you are going to be, there you are. You can be driving in a car, you could be in the middle of the Gobi Desert, you could be anywhere, you are going to have all your stuff and access to anything you want, right there in your hands.

GA: What do you think the grayest areas in computer crimes? Your own definition of where you have the hardest time drawing the line.

CG: Well, the grayest areas are that a lot of people can get away with a lot of crap and there is nothing anybody can do to touch them. I mean a lot of people can do a lot of

advent of digital cellular is going to remove most this problem. A lot of things are going to change. I imagine people, hopefully, will once again get more and more into writing software and doing more productive stuff. With all the wealth of knowledge that is coming out of every community, even in the underground because people are exposing bugs and people are changing things, eventually people are going to be able to make all types of systems, robust enough to survive. So out of all this turmoil, some good is going to come. And from that, once all the problems have been corrected, people will be able to direct their energies into a more positive thing, like developing applications, writing software and focusing their attention on doing neat, nifty smart tricks, rather than doing neat

really nasty snotty piddly little s--- that can cause a lot of problems and there is nothing that does not really fall into the jurisdiction of anybody to go and deal with them. You can have people in other countries doing stuff that can really be causing a lot of problems for a lot of people, but there is nothing anybody can do about it, because they are in another country. I guess you know all about this!! You can have people going after someone personally but it does not fall into any given crime category that anybody can prosecute, or it would not be financially responsible for them to pursue the prosecution.

GA: Or even for the victims to pursue prosecution.

CG: Yeah, so that is the hardest thing to deal with. I break into XYZ Company, small company in some little town, I break into their stuff and wipe out all their crap, they don't know who I am, they have no way of finding me, they are out of business and they can't do anything about it. And even if they did catch me, they can't really prove it was me. They might know everything there is to know about me and I can probably come out and say, "Yeah, I did it" but they can't go after me and the probably would not get much help from any of the government agencies or even from their local police. The police would not understand, the government agencies would say, "Well, it's really not our task." In fact, I have had word passed on to me from one of the people at the Justice Department's Computer Crime Task Force that said, "Well, if it's done over interstate lines, then as long as they are not attacking a federal interest computer and causing damages in excess of \$50,000, it's not illegal." So, if that's what they are saying, well I don't know what the lines are for federal interest computers, I suppose it would be anything having to do with financial information, telecommunications, companies doing business with the government or doing research for the government. I don't know what the definition is but if that's the case, I could go wipe out mom and pop systems day and night, and they wouldn't be able to do anything to me. So I think that's pretty gray, that needs to be more defined.

GA: We should certainly tell people how to subscribe to Phrack, and the prices on the LOD disks.

CG: Yeah, people who want information about Phrack can mail me at: Phrack@well.sf.ca.us and for information about the BBS Archive Project mail: LODCOM@Mindvox.Phantom.com

GA: Thanks Chris!

CG: Thank you.

People can argue about what constitutes power in this world until they pass out from exhaustion. Power = Weapons. Power = Money. Power = Weapons + Money. Etcetera. In the past, those equations were perhaps true. The world has changed, and so has the nature of power. We have moved from being a society dependent on the sluggish movement of paper to one dependent on the imperceptible movement of electronic pulses. Our world has become an intelligent, knowledge-driven one. And information is its life-blood.

"Intelligence governs the world," Marcel Proust wrote in *Remembrance of Things Past*. But the engine that drives intelligence is information. Without information, intelligence becomes useless, worthless. And the Powers-That-Be realize this. Power no longer flows from the barrel of a gun. Instead, power has become the imperceptible flow of small electronic pulses. While information spells power even today, in the not-so-distant future control of the information will spell absolute power. Absolute power to affect economies, to topple governments, to influence and control the lives of ordinary people such as you and me.

The cyberpunk war cry of years past was "Information wants to be free!" To that you can add, not only does it want to be free but it wants to spread as far and as widely as possible. Unfortunately, the flow is cleverly and often brutally damned. The information is there. How do we get at it? We can't count on the mainstream press. At the best of times the press carries out its function in a marginally decent manner, especially considering the constraints it is under. These include editorial and personal biases, media bans, fear of offending special-interest groups, advertisers and corporate sponsors, intervention by influential friends of the publisher. These are all obstacles most newspaper and television reporters are supposed to try to overcome. More often than not, they fail because they are the sole dissenting voice, because they are virulently pro-Establishment or because they fall into the cozy and complacent world of pack journalism. In the end, stories get spiked and are relegated to the dustbin of memory.

The alternative press is legendary in its determination to uncover the truth. But its resources are woefully limited and alternative journalists are not exactly trusted by those in any position of power. It takes months, even years, of digging to get the story. By then, it is often too late. The cancer has run its course and the damage is irreparable.

How about using the government's own Freedom of Information legislation against it? Good idea, but the information you are allowed to get at is only what the government wants you to see. Portions of "sensitive" documents are more often than not blacked out with thick magic marker. What you do get is worthless chaff.

Elected officials treat ordinary people like children. Yet politicians are by law fully accountable to the electorate. Politicians are morally obligated to tell the truth but morality means nothing in the seats of power. We are continually lied to and told only the barest minimum of what passes for the truth. Beneath the thin patina lies an ocean of facts and figures that remain unknown. All the measures to hide this information are in the interest of national security or, as we are often told, "in our own best interests." But how can a faceless cabal of politicians and yes-men decide what the best interests of millions of people are? It's obvious they can't. But they are allowed to lie and they will keep lying. The worst part of it all is that it was us who gave them the power to do so.

Eventually, some of the story comes out, as

A Cyberpunk Manifesto For The 90s And Beyond

By Scott Nesbitt

with the recent revelations about radiation testing in the 1950s and 1960s. The U.S. Department of Energy was secretly feeding expectant mothers and mentally retarded children radioactive milk and iron supplements to study effects of radiation on fetal and human development. Then there were the secret psychological tests performed on Canadian citizens in the same period. All of this, I might add, was in violation of the Nuremberg Code. It's taken almost 40 years for the facts behind these travesties to float to the surface. The information was always there, seething and waiting to be unshackled. For the secret to become public knowledge, it just took someone with the courage to bring it to light. Then, of course, there are the "well-known secrets," facts which are known to many but which the government persists in maintaining are not true. Decades pass before their veracity is

admitted.

We have a right to know. It's that simple. Every time the government or any institution with too much power keeps even one byte of information from the public, a crime is being committed. The information is ours; we have every right to possess it. Barring that, we have every right to take it.

So what to do? Well, it all hinges on the personal computer and those with the courage and the wherewithal to use the computer with impunity. That machine which many of you daily sit before is more than a clever and convenient way to write reports, create spreadsheet and play games.

It's a potent weapon. With a computer and some cheap, simple-to-use hardware and software, you can cross borders and hear all the news you were told was not fit to print. All of this and more without having to leave home.

Look, for example, at the Internet, the world's largest electronic highway. It has been touted as an electronic frontier, a place where the denizens of cyberspace can go anywhere and do anything. Access to the Internet means access to information from around the world. Academic, comic, banned, enlightening, subversive. You name it. Here, freedom of information is said to rule. For instance, SF writer Bruce Sterling has been known to take his copyrighted works and put them on the Net for people to read and distribute, free of charge. Acts like this, consensual or not, are commonplace. The beauty of it all is that the Net is so wide ranging that no one can shut it down. What are the powers-that-be going to do? Confiscate every telephone, computer and modem in the world? In fact, those surfing the electronic oceans of the Internet have been compared to the likes of Tom Paine. The Internet itself (and, for that matter, all its smaller cousins) has been likened to Concord, MA in the days leading up to the shot heard around the world. In many ways the Net is the ultimate venue for digitized pamphleteering.

People on the Internet talk. Incessantly. Talk is no longer enough. Now is the time to go beyond merely talking about freedom of speech and freedom of information to actually doing something about it. No one can or should wait until information is handed to them. The time has come for us to take what is rightfully ours.

To hack or not to hack, that is the question you should be asking yourself. Sure, it's dangerous. Sure, it's very illegal. But hacking is a necessary chore, now more than ever. In some ways, it has become easier. The more centralized the system becomes, the more vulnerable it is to attack. Instead of literally being scattered across continents, information is concentrated in a comparatively small area.

While smaller than before, that area is still expansive. The angles of surreptitious attack are many and the angles and speed reprisals

are often limited. Hacking must be taken out of what many perceive to be the realm of mischievous computer users with too much time on their hands and into the mainstream. Starting this decade, hacking will be the road to emancipation for us all.

Those with the experience at this sort of thing don't need me to tell them what to do. But I'm sure there are a few people out there on the electronic frontier able and dying to take the first step. Here's my view of the strategy you should use when penetrating a computer system.

Although some more knowledgeable than myself will probably disagree, hacking, as I see it, has three phases: penetration, acquisition and dissemination.

The first stage is self-explanatory. You get into the target system by whatever means. You keep attacking the system from different angles, perhaps finding a mythical back door. Large computer systems, such as those used by corporations and governments, can be considered akin to mediaeval castles. The castles are large and are constantly growing. They are so large in fact that the guards cannot possibly patrol every corridor at all times.

The ways and means of covert penetration of a computer system are many and they are changing every day. The techniques with which I am slightly familiar are out of date as I write these words and will be archaic by the time you read them. If you're serious about hacking, you can find out how from books, on CD-ROM or even from files on a local BBS.

Phase two, acquisition. You should be focused with regard to the kind of information you want. Always have a plan before going in. This decreases the time you have to spend in the system and, consequently, decreases your chances of getting caught. You shouldn't treat the system like a BBS you frequent; don't tour the system, poking around trying to see what's there. Get in and get out as quickly as possible. If there is a user menu or some other sort of guide map, by all means use it. If during your foray you notice something interesting, don't stop to check it out. Make a note of it and come back at a later date to investigate.

Now, the easy part. Phase three, dissemination. Word has to get out, doesn't it? The best way of doing that is by posting what you've acquired on a bulletin board (preferably several) or, if you can, on the Internet or some other wide-reaching public network.

As you're lurking through the electronic mazes, keep in mind that you are an unwanted visitor. Get in, take a (focused) look around and get out. Don't take any unnecessary risks. If you feel you have enough time then take something. If not, leave and come back for it another day. The best piece of advice I can give you is don't get cocky. You got in, that is a big deal. But it doesn't make you invincible. Keep in mind that no matter how good you are there is always someone on the other side who

is that much better than you. If you play it loose and wild and let the ever-widening aura of invincibility surrounding you cloud your judgment, that person is going to nail you.

A major failing of hard-core hackers is that they love to trumpet their exploits for all to hear, including the police and the feds. Whatever you do after you have taken the information curb your impulses to brag on-line or anywhere else for that matter. The authorities do monitor bulletin boards and potential informers bearing a grudge or who want to plea bargain are everywhere. In the end, boasting will get you into more trouble than you can imagine. For proof, I commend you to Bruce Sterling's 1992 book *The Hacker Crackdown*.

Of course, there are people out there who lack the necessary courage and/or the necessary skills to hack. But they can play a part in this story as well.

In 1989, when the Communist regimes of eastern Europe were crumbling, names heard most often in the news were those of Vaclav Havel, Ivan Klima, Lech Walesa and their ilk. The names you never heard were those of thousands of ordinary citizens in Prague, East Berlin, Budapest and other cities. Unlike the luminaries who led the moves to destroy the old regimes, these people had no real political agendas. They were regular folk sick of Communism and who wanted change. Taking to the streets, joining marches and passing out samizdat weren't what they did. As history shows, these people were far more successful and effective than their counterparts of decades past. They had an enormous advantage over the revolutionaries who attempted to topple the Iron Curtain regimes in the 50s and 60s. The revolutionaries of the '89 had access to fax machines and computers.

Average citizens didn't create or take the information; it came into their hands. You can do the same with a fax machine or, one better, a fax modem. If you're an active, or even an occasional, visitor to cyberspace chances are you deliberately or otherwise come into contact with information that has been suppressed or banned. And you can do the same as the people who brought Communism down.

The samizdat in the 90s and beyond doesn't have to be information that will cripple the ruling elite, although acquiring things like that can't hurt. What you gather can, and should, be information that someone in power doesn't want in the hands of ordinary people. Take the following case: in Ontario, Canada at the moment there is a huge controversy over a ban on reporting on the trials of a couple charged with sexually assaulting and murdering three teenaged girls. No news media in Canada is allowed to report details of the trial. People want to know.

However, any paper or television news program south of the 49th can report on the case. Of course, to stop the flow of news, the cops and the government have taken to confiscat-

ing those newspapers and blacking out portions of American newscasts reporting details of the case. But that doesn't stop people having their American friends send copies of the articles to them. It hasn't stopped me (and a number of others) from logging on to CompuServe and downloading the articles from the service's news database.

In late November 1993, I downloaded from the database articles in *The Washington Post*, *The Buffalo Evening News* and *The Los Angeles Times*. I know details of the trial, as do many of my friends and many users of the bulletin boards I frequent. In the last few months, I've noticed the articles popping up on BBSs I've logged onto as a new user and I've heard of people receiving the articles in the mail or by fax. There is even a Usenet news conference on the trial called alt.fan.karla-homolka.

Believe it or not, information can and does simply fall into your lap. It can be in the form of news from friends and family in other parts of the country or overseas. It can inadvertently come out in mainstream publications. An excellent example of this happened during the Vietnam war when legendary journalist I.F. Stone brought into question government estimates of enemy troop movements thanks to statistics published in *Motor Truck Facts*. In mid-January, 1994 *The Varsity* (a newspaper out of the University of Toronto) published a detailed article on how to get information on the above-mentioned trial by accessing the Internet using the university's computers.

The information is there. You merely have to keep your eyes and ears open for it. When on-line — either on a BBS, on CompuServe, the Internet or any other information service — take a few minutes to browse. When reading your daily paper or weekly/monthly magazine, consciously look for the little fact / inconsistency / discrepancy that might creep in. If you have the time, desire and energy, do a little research. In the end, get the story out.

If you're going to use your fax machine or fax modem to spread your findings, remember to turn off the fax header function. There's no use in signing your work and leaving a trail by which you can be found. Should you instead upload it onto a BBS, disavow all knowledge of the incident if it gets back to you.

Remember that you're not alone. There are millions of people like you sharing that ravenous hunger for knowledge. You can always be sure that the information will somehow come into your possession. No matter what they say, no matter what they do, the authorities cannot close off every pipeline of information: it is physically and virtually impossible. Take the chance. Have the courage to know.

In the end, what to do is up to you. You can choose to sit in the dark, shivering in the cold of ignorance or you can finally decide that you will no longer be lied to. The choice is yours. Be sure to make the right conclusion and be willing to live with the consequences of it. ■

GETTING GRAY WITH "GODFATHER," A CABLE TV THIEF By Netta Gilboa

Netta Gilboa: Cable TV is available most everywhere in the U.S. How did you become aware that some people don't pay for theirs?

Godfather: Basically the general idea exists everywhere I think. I didn't know much about it at first, but I investigated. More so pay channels rather than cable TV itself, although I could do either most easily.

GA: What exactly is the crime that people commit when they don't pay for cable?

GF: I'm no lawyer, you might want to get some advice on this, but I'd have to say theft of services since it's nothing material. A fineable offense.

GA: What percentage of folks would you guess choose not to pay? Any estimate?

GF: Well, the actual cable TV stealing is minimal, since it's not as easy as specific channels, maybe 5%, but the not paying for pay channels (a paradox, eh?) is higher... maybe 25%.

GA: So let's get into exactly how the free filters happen.

GF: Good. That's the good part.

GA: What sort of gadgets does one need and how are they obtained?

GF: There are two ways of not paying for channels themselves, and one way of not paying for cable TV itself barring satellite "cable" TV which I'm not overly familiar with. First the part I know less about, not paying for cable TV itself. I think some background is needed first.

The first way of either getting cable TV itself for free, or pay channels for free originates in the metal box outside your home. In a certain area, there is one for every two houses, and in it is contained the line for each of those houses. The inside of the box consists of a terminal, which goes to the cable company providing service. Into these terminals plug in the lines going into the homes. Depending on the company, these terminals are always active, or are activated from the company itself. When you get cable TV, they open your box, which by the way is locked, but that's another question, and plug the normal coaxial black line into their terminal, which in turn is run into your house. If the terminals are always active, they just make a little cable outlet in your house, and you plug your TV into it and you're set. If not, they go back to the company and flip a switch, and it's activated.

With this info, one might see that they could simply run a line from their box into their house, and they have cable TV if their company had the terminals active. Of course, this line would have to be buried, and not in view. Running the line is dependent on getting in the box, of course. Besides getting a satellite dish with a "activator" chip, that is basically the only way I know of getting cable TV itself free.

GA: Tell me about the lock.

GF: If you want to call it a lock. Okay, they are like any other padlock, but the entire lock is circular in shape

GA: So basically it's a flimsy padlock?

GF: The key is inserted in the bottom, and since it is not a spring lock, you must then rotate this circle on top which, when rotated enough, opens if that makes any sense. It's not really flimsy, it just has faults. It's called a warded lock, not a pin tumbler like on our homes, all warded locks prevent is anything too big being inserted and turned. Something large enough on the END to open it yet a small enough shaft to turn and bypass the WARDS (thus the name) works if that helps any.

GA: But a cable thief has no key. Do they?

GF: There are basically three ways of opening your box. Since you brought it up, I'll start with opening it with a key. You can call up the company which makes the locks for the cable company (their name is printed on the lock) and social engineer him out of a lock and key, or make one, the latter of which I did because I didn't get the initiative to call ... at least for that. Heh. So, yes, I have a key, quite a simple one at that.

GA: What are the other ways to get in the box?

GF: Two other ways. The first way I did it, to my own, was kicking the box about ten good times, backwards. You must understand, these boxes stand about 2 feet high off the ground, and only 6 inches into the ground keep kicking it back, and pushing it, and a 3-4 inch space opens up in the front... the front of the box is pulled from the ground which enables you to reach in and pull out your line. Before I get into what can be done with this line, the third way. A big weakness in the box is the part the lock is attached ONTO... say, the tabs, one on the opening part of the box, and one on the stationary part, which the lock supposedly locks together. It is flimsy. Stick a screwdriver between the lock and the "ring" and pry a little and the ring breaks, the lock falls off. But that's outdated for me.

GA: So this is a crime most anyone can easily do?

GF: Yes... Thus I do it. I'm not too special.

GA: So what can be done once you have pulled out the line?

GF: Ok. On the line there are traps, sometimes called filters. These have two functions: to either remove a channel from your line, or to add a channel. In my area, three remove and two give. To be specific: when you get basic cable, your line comes with three traps on it for Cinemax, HBO and Prism. They filter those channels out of your line, between the terminal and the line into your house. These filters are cylinders, with a female and male end, thus they can screw into each other and into the line.

GA: So you remove them?

GF: These filters are cheap and removable and disposable. You just unscrew them from your line, much like you unscrew the cable TV line from the back of your TV as an example. The cable company must have thousands.

GA: So must the cable thieves <grin>.

GF: You can just remove them which is what I did first. The company has no way of telling if your filters are in or out from their base. So, I had those three channels for about a year until they did some visual inspections and replaced them and figured some stupid lineman screwed up. I didn't hear a word from them and if I did, I'd simply plead ignorance. "I thought it was included in basic cable"

GA: How often do you think they visually in-

spect boxes?

GF: Not often at all. Probably only if there is a problem in the area, maybe once a year. I simply removed these filters, and screwed the line into the terminal, or if you're stuck, just get a male to female coaxial connector at Radio Shack. After they replaced them they wrapped the new ones in this shrink wrap rubber crap to make it harder to remove them, just in case I did make them, and someone hadn't made a mistake. So I thought for a little bit...hm, heat destroys electrical components fairly easily. So I took a trip to a few stores, and got some shrink rubber crap from 3M I think. One late night, I sat and cut the rubber cable company crap off my filters with my Swiss army knife.

I took the three color coded filters inside my house, and put them on a cookie sheet, and promptly baked them for about 20 minutes. And luckily for me, the actual connection from one end of the filter to the other remained intact. So I then put them back in my box, shrink wrapped them and closed it up and it's been fine for visual inspection ever since.

GA: I thought that there was another method using the converter boxes.

GF: Yah. That method's old and no fun though. Heh, quite simply, you look in the back of a Popular Science, call up a place which seems shady, and tell them all about your system or what you know about the channels and such. They charge you about \$150-200. Others require a illegal chip activator you insert inside so the box is legit but the chip isn't. The only advantage of this is pay-per-view which filters have nothing to do with.

But back to the giving filters. Showtime and Disney can be acquired by these giving filters. These are obtained in two ways: a) call up the company which supplies the cable company with these (printed on side of filter) and social engineer them out of a few which I have done. b) go into a friendly neighbor's box and take a giving one if they subscribe to either channel. They lose the channel, and call the company who replaces it. No one loses out except the company which quite frankly I could care less about. \$21 a month for basic. Sheesh. Anyway, I have the baked filters in my box, and the giving in my home. They couldn't go in the box 'cause they notice them not supposed to be there if they checked, and they can't come in my house so...

GA: I take it that the two types of filters can't be switched?

GF: The taking out and giving you mean?

They do just what the name implies, so you couldn't really switch them...but you COULD put the giving in place of your three taking out IN your box...so they'd see them and think they were taking out ones but really were giving you stuff...but that's not cool.

GA: Let's get into pay-per-view...

GF: Not a very broad subject, both with me and overall, I think. I don't know terribly much, except that it is scrambled differently. The filters have nothing to do with it, rather those boxes again.

GA: Converters?

GF: I was offered a pay-per-view viewer box for \$200 which usually lets you see other pay channels too.

GA: Why aren't you into the boxes as well?

GF: Well, the stuff I do is at no cost to me. Boxes cost initially no matter what you do... barring stealing one. Besides, I have 5 of 6 pay channels here, the other is the Movie Channel which works on the same box as pay-per-view... costing money for the box done with that portion...

GA: So do you sell your services or do this for friends or what?

GF: Well, Disney giving filters are easy to come by. I find a few every time. Showtimes are much harder to find, so I have given friends Disney for free, but Showtime I usually sell to neighbors, sometimes in combination with Disney for \$100. GA: \$100 for however long the free service lasts? Or any guarantees?

GF: Of course, I preface it by saying that my dad knows someone from work that gets them, not that I rip them off. I'm not really a business. I put them in for them, show them how it works. It should last indefinitely, as it's in their house until the cable company changes their entire system which is not likely. Most are very satisfied I'm sure.

GA: I'm sure.

GF: About \$10 a month each legally. Pays off in five months or so.

GA: I see. The filters are in the house or in the box outside?

GF: Well, they originate outside the house in the box, both taking out and giving...all taking out are outside...the giving I have are inside, simply for security reasons, as they won't come in my house. When I sell them, I put them inside for the people. They wouldn't normally be there though.

GA: It seems to me like an isolated crime. Not like there are groups of people who get together who do it.

GF: I'm sure many do it but in my case, it's me and my friend. Not too many people can crowd around a cable box 50 feet from someone's house whereas some raid cable TV truck yards, break into trucks and get stuff which more people do in groups. It's actually quite a rush, gotta be quick, he is the lookout and I "do." I can open a cable lock in about 10 seconds now. He looks at the houses around, and cars etc. Used to be more risky when I had to break the "ring" but now it's keyed.

GA: Any idea how many people like yourselves there might be across the U.S.?

GF: I haven't encountered many more. Most go for converter boxes and such. I couldn't even guess. I have seen many articles written on actual scrambling techniques and such, not much on actual doings though.

GA: So the converter angle is way more common?

GF: Yes, definitely. Much less risky and easy for the average Joe to do.

GA: You think there might be corrupt cable employees who sell a service like yours when they install?

GF: Yes, I know for a fact. A neighbor paid a cable employee who came to install their cable about \$50-100 and all they did was leave out the filters. Not much good considering in a year when the new cable man comes and looks in your box he'll find none, heh, when his list says you should have them. I do it better myself. Heh.

GA: How many people (families) would you guess you have "hooked up"?

GF: Well, I don't advertise it for logical reasons.

I originally was in it only for me. I kinda hook up every once and a while for the money. It's only been neighbors, maybe 5-10 at \$50-100 a pop and most people don't just buy Disney. Only a Disney - Showtime combo or Showtime itself, unfortunately Showtime is harder to find. I have never actually sold the removal of the taking out filters from boxes. It would not necessarily last as long, as the company would just have to inspect their box and I wouldn't go to the trouble of baking the filters...too much of a pain. It would establish me as the one doing it, when selling filters I just can say I get it from someone at my father's work, considering it's neighbors and they know me. I mostly just sell "giving" filters...

GA: I would think that would be riskier than strangers.

GF: Yes, it would. They know me, and not only riskier, but it gives me a rep. I have a life totally separate than this "evil cable stealer" image. I do well in school, have many friends and such, not many of whom know all this. Of course, that intelligence helps me in this "business." Heh.

GA: Of course. But if dealing with people you know is riskier than why do that?

GF: Well, when just selling filters, they are more than happy to buy them. I say they are from a unknown person at my father's work, and I'm just offering the filters to them, being nice, so it's not really risky at all unless I offered to personally take out filters from their boxes, which I don't.

GA: So how much free cable have you watched over the years?

GF: Heh, in front of the TV? I'm not much of a movie watcher ironically. It's just the fact that they are there when I need them, and I'm getting them for free. I'd feel I wasn't doing everything I could to benefit myself if I didn't. A bit of social Darwinism as you can note.

GA: So if you had to pay for it or not see those channels, you'd opt not to see them?

GF: That is correct. I can live without them very easily if the cable company was smarter and made me pay for them.

GA: How could they be "smarter?"

GF: Not that it would be cheap, but either a) overhaul the boxes and make them more secure. You don't see me getting into an electric company's box, besides the fact there is NOTHING to do in there, because they have ten pound locks and huge metal boxes... or b) they could centralize everything and control pay channels centrally from their office. As long as it wasn't on a UNIX computer system, 'cause then it might be even easier for me. <grin>

GA: So perhaps you steal other services?

GF: If you call nicely using other peoples UNIX's "services," yes, I enjoy hacking, and while not an "expert," I'm quite knowledgeable and successful at getting into some systems not at all for confidential info or anything of the sort, just to have a bunch of accounts on their systems to use them for me personally.

GA: I'd call having free computer accounts a service.

GF: Of course, hacking can get you other services, such as some of Bell's systems, but I won't talk about that. Bell is very nasty when it comes to their computers.

GA: Do you provide these accounts to others too?

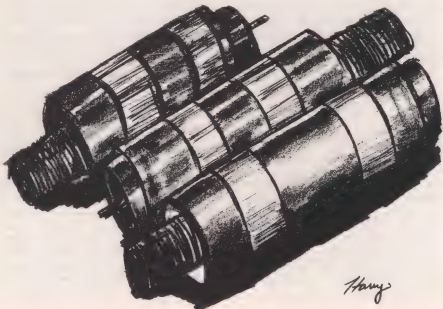
GF: Well, I trade occasionally. I don't know. I have more than enough accounts for a lifetime but I keep trying for them. It's somewhat like the cable for the thrill/power of it. I don't post them publicly, I somewhat respect the systems. I don't do destructive hacking at all.

GA: I was gonna ask you about your motives since money doesn't seem primary.

GF: It's really not.

GA: So you like the victory of the score. Getting what you were after for free?

GF: I haven't established a concrete motive. Power? Ah, actually beating the system. If they are lackadaisical enough to let me do this. I said social Darwinism before, survival of the fittest. If I can, and it doesn't affect anyone in a very negative way, or at least someone I know at all, I will do it. More power to me. Besides, if it is available, it is their



fault. People are stupid overall.
GA: Do you feel bad at all for the people who wake up and have no Disney channel and crying kids?

GF: No, as I said they can call the cable company and get it fixed the next day.

GA: And the cable company. Any fear of them?

GF: The cable company loses out a little and, no, I don't feel sorry for the crying CEO. Not really. They can't trace that I have pay channels. If they ever figure out my baked filters aren't real, they'll stick real ones in, and maybe, possibly, I'll get a letter. Let them try and prove anything. I see that as being impossible.

GA: In your particular case, it seems you are able to do what you do due to parts. If your source dried up would you stop, look for a new source, or switch methods to the converter boxes?

GF: I don't think that's really true. Are you referring to the company which I social engineered a few filters from? Because, if so, I only got one Showtime filter from them. The rest are due to my work, from random boxes. That is an easy alter-

native, but it doesn't usually work. They only fell for it once. Most are acquired myself, with the help of my partner.

GA: Do you ever see yourself tiring of this?

GF: Yes, sure. In some ways it has already died down. I got myself set up, which was my first and foremost goal, and I sold to a few friends and neighbors. I can't very well advertise or anything, so when the neighbors' interest run out.... Because cable filters/companies are not all compatible. My local filters are most likely different than those used in another company so it's very limited....

GA: Where do you see the future of cable TV going? What trends will change that would make theft easier or harder?

GF: Well, I have seen part of my local company go completely converter box which enables them to control all the pay channels right from their office. I have seen them turn a channel on or off when a friend ordered a channel from his house which you can note is one of the security measures I suggested.

The Future. I'm sure most people have heard about all the fiber optic/phone company/cable company/TV/get everything from TV plans. Everything will be networked. Order a pizza with your remote control, not to mention order movies, new and old, when you want them as told in all those "You Will" AT&T commercials. So basic cable security will probably get harder, yet the new frontiers they are taking on open up more doors for thieves. Holes yet undiscovered.

GA: Holes yet uncreated.

GF: Just as when anything is new and untested. GA: I just read a piece today in a music magazine that said it will be a hacker's dream when these things come to be. The article talked about downloadable CDs. Same idea as the movies.

GF: Downloadable CD's as in data format or written to an actual CD in your drive?

GA: Except using computers instead of TV remote controls. Same idea, both controlled by central computers.

GF: Hm, yeah, opens up a very easily piratable CD market which I'm sure you know more than I about, considering it's a central issue in Gray Areas. If something is downloadable, it's transferable from person to person, I'd have to say.

GA: Yup. Anything else you'd like to add? Or a parting message for our readers?

GF: When freedom is outlawed, only outlaws will have freedom.

GA: Thanks! ■



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The worst career move that you can make is becoming a cop. Forget about TV images you see weekly in the new breed of police 'reality' shows, where on the job stress is obvious and repetitive. The officers you see are shown in heroic efforts, and yes, some of them become heroes for the results they dare achieve. What is not so well illustrated is the fact that most of the public safety workers you see are danger junkies and thrive on the rush of proximity to violence like the predators and spectators that they really are. They always proclaim to the cameras that they "enjoy" their profession and wouldn't do anything else. However, it's common knowledge that many of them drink heavily, skate on their spouses, become so paranoid that they socialize off the job only with other cops and sometimes opt to "eat their guns" in reaction to stress. Because of this, it's clear that their professional "enjoyment" makes them as twisted as their clients.

What is not portrayed on the tube is the psychological dilemma that is forced on the minds of law enforcement workers when the beliefs that they, the criminal justice system and society hold as maximal turn out to be unfair, biased against certain classes of people and reactive rather than seeking solutions. This psychological effect is evidenced in the behavior patterns and observations that I list below. This viewpoint is unpopular with many police officers, most all department brass and absolutely all the judiciary. It is nevertheless actual.

Like me, most cops started out with what we call the "Wyatt Earp Syndrome." Three vertical pleats on the back of the uniform shirt, shiny shoes and gunbelt, a shinier badge and the trademark black leather gloves surrounding a swaggering belief that he (or she) can save the world, end all crime and make an heroic contribution to the community that will be much appreciated. The bulges under the uniform are muscles and

pride. The Wyatt Earps have an unshakable worship of the court system and the community. Then they start to notice reality.

"If you want thanks, be a fireman," is the first reality suffered in law enforcement. Nobody ever thanks a cop for doing an unpopular job. Milktoast citizens stopped for mere traffic infractions become indignantly swollen lions that roar in your face at your temerity in questioning their abilities. Never mind the soulless crack addict who would blow you away with a foggy smile — this good citizen wants to lunch on your gonads and will often have you hauled on the carpet with outrageous charges that never happened. *Of course*, the cop brass sides with the pillar of the community, who is always friendly with a local politico. Then the bastard lies like a fisherman on the witness stand to a bored justice, who keeps glancing at his wristwatch longingly. This is the point where you degrade into the "I hate them all" mindset.

Next comes the "Jungle Fighter" transformation. Gone are the pleats, the shiny equipment and the swagger. In fact, the badge finish is intentionally dulled so that it presents less of a beacon to incoming bullets in the dark alleys of the city and of the mind. The bulge under the shirt and pants leg are stowaway guns and switchblade knives against those out to do him in, which means everyone not wearing a badge.

The proud, open strides of the Wyatt Earp have been replaced by the smooth, careful strides of the Jungle Fighter, eyes constantly darting for the tripwires of citizen complaints and the landmines of "shoot you first, cry later" fifteen year-olds. The Jungle Fighter cop uses aggression and hostility preemptively so that some control can be felt over the doom that is sure to happen. He is strongly attached to outlandish weapons, shooting fraternities and cop brotherhood. He takes no crap, but dishes it out in wheelbarrows to anyone foolish enough to challenge him. He also lies on the witness stand, but makes sure he lies first and more convincingly.

The last phase of copdom is the Cynic Cop, where the officer just gives up the fight and performs as a roving recording secretary, listening to all the sad tales of woe and writing them down in triplicate and in detail, not really caring if the crime ever gets solved. The bulges under the uniform are cellulite from compulsive eating. These types have emotional attachments only to food, booze and *Monday Night Football*. They no longer lie on the witness stand because nothing is going to change whether a conviction occurs or not. Of course, the dullest of these phasers get promoted into brasshood.

Nihilism is equally attractive to the Cynic Cop, criminal, judge and prosecutor. The defense counsel can't spell the word. The Cynical phase is where all the damage has finally been done. The addiction is pure, the divorce is final and retirement or career change is the only grail pursued.

What causes these shifts from idealism into obscurity? They are caused by the individual officer's perception of obvious reality in a criminal justice system dedicated to reality avoidance and expedience. To illustrate what realities I've seen, I'll list some maxims of that system, followed by observations that better reflect reality.

JUSTICE IS BLIND

If you believe this one, you haven't studied faces of judges and juries while they're looking at defendants presented to them. Guess who's more likely to be acquitted, the guy with the glasses, styled hair and Armani knockoff suit, or the young black man in a sweatshirt, jeans and hair in corn rows? People judge defendants as much as on their appearance as on the facts. Here, "dress for success" really works.

A jury and judge that were visually screened from defendants might be more fair, but language use and accents would also be limiting.

A notable exception to this reality is when the minority's crime is truly atrocious, causing the liberal intelligentsia to take notice. They flock to the defendant as a mother to



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her child, proclaiming that society is to blame and that the crime was merely a "class statement." They then blame the weapon used as evil, loudly calling for more gun control laws.

I have never heard of the liberal media (sorry for the redundancy) and their useful idiots ever running to the defense of one police officer, minority or not.

YOU'RE INNOCENT UNTIL PROVEN GUILTY

Sure you are, unless it's tax evasion, a traffic ticket or, especially, a sex crime. No where is our culture more hysterical than in matters of sexuality. *God help you* if you're ever charged with one of these, because you're guilty until proven innocent. The C-J (criminal justice) system and culture is massively biased towards victim's rights, where accusals are all that's needed. Hard, physical evidence so necessary in all other areas of criminal trial procedure are minimized here. Conviction occurs when the victim's "credibility" is more credible than yours. Even if you cleverly "dress for success," social "sensitivity" and tears by the alleged victim will surely molt your finery.

TRAFFIC COURTS GIVE FAIR HEARINGS

Speaking of credibility, you have *none* in traffic court. If it comes to your word against the "professional" police officer, which it always does, get out your checkbook. No where in the C-J system are your rights more abused than in traffic courts.

Case in point: In the grand state of New Jersey, for example, citizens are issued summonses with convenient "bail schedules" on the back. Those foolish enough to challenge their ticket by demanding a trial, call into the authority clerk's office and are immediately warned that if they insist on an appearance, the fine will be higher, plus "court costs." At the subsequent court appearance, the poor babe in the woods is dragged up to the docket to be pummeled by an official "prosecutor" but is not allowed defense counsel (unless rich) and must stand there and stammer ineffectively. Meanwhile, the prosecutor, with skill from constant repetition, cajoles and twiddles the testimony of the cop into something almost credible while easily lacerating defendant Schmuck's inarticulate testimony.

Not many of you readers who will become traffic court defendants in the next year realize that the cop who goes over your horrible infraction in minute detail with such confidence *doesn't even remember you*.

If he had to pick you out of a lineup alongside his wife and kids, he'd screw it up. His testimony is false. Everybody in court knows this (except defendant, John Q. Schmuck) but doesn't care. Notice how all cops look on the back of their ticket copies for their notes. It's the tried and true cop system of showing intelligent "memory" in court.

"But, your honor, I wasn't even in the state on that day," or whatever protest you try to lodge, notice how the honorable judge hurries defendant testimony because of the "heavy court schedule," but never hurries the cop or prosecutor sealing your doom. This is because the judgement is known in advance, but they enjoy the game.

By daring to demand fairness and an impartial hearing, traffic courts screw you in some, and often all, of these areas:

1) There is always a prosecutor, but no defense counsel appointed.

2) "Hearsay" evidence, where the person who said that you ran three red lights doesn't have to appear, just the police officer's "recol-



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lection" of the person's words, is allowed in the more Maoist traffic courts.

3) The fine is now larger than it was on the bail schedule on the back of the ticket. Had you just capitulated and mailed it in, you would have saved money.

4) You now have to pay "court costs," which is whatever amount that strikes the fancy of the court authority that fiscal year.

5) You must pay into various "victim" funds. As the political winds blow, so does money from your pocket to whatever cause is hot this year.

6) You want to APPEAL this? Ha, ha! Lay down more than *three hundred dollars* (!) for a "transcript" of the proceeding "...as is prescribed by law," then wait your turn, which takes months, even though less than five people are in line.

7) Fill in your own horror story.

So, you could pay the \$25 ticket by mail or show up for an appearance where you can't possibly win and pay roughly \$65 instead. And guess how many people will fork over the

\$300 plus to get out of a \$65 citation? You know the answer almost as well as they do.

What few citizens (and even idealistic rookie cops) know is that traffic courts in American are *revenue gathering apparatus* that have little to do with justice or fair play. Most procedures, such as suspension of hearsay rules and having a prosecutor, but no defense counsel appointed, should be challenged as unconstitutional. It is here that most officers have their first illusions of the C-J system crunched. It is in this theme park that they start their white-water slide down to Jungle Fighter and then to Cynic, finally splashing down into the pool of alcohol and isolation at its base. No one cares about the shattered innocence of the most humble of the American classes: low-income traffic court defendants. Only for their meager checkbooks.

MORE COPS = LESS CRIME

Cops rarely prevent crime. They only come into play *after* you have been burglarized, raped or robbed, but they write real nice reports. When they're not writing a crime report or putting a toe tag on your body, they have only one other task that they can do: they work traffic enforcement.

Adding another fifty thousand cops to the streets of America would definitely curb *twelve million* more John Q. Schmucks to the side of the road and into traffic court every year. If they miraculously arrested more criminals, the miscreants would have to be jailed in your garage, since the prisons are already slopping over. So much for "crime control." More cops = more tickets.

RAPE IS A CRIME OF VIOLENCE

Although gender politics and the C-J system loves to treat it this way, rape is a crime directly for sexual gratification. Think about it. Violence can be inflicted on the citizenry with a teeming profusion of available weapons in our society, but a penis makes a poor truncheon.

STATUTORY RAPE LAWS PROTECT SOCIETY

Government sages make it a crime for *consensual* sex between an "adult" and someone below a setpoint age. The age of consent wildly varies according to what state the acts are performed in and ranges from around twelve to eighteen years-old. What's shamefully criminal in one state is just fine in another. How many people sit in prison right now because they fulfilled their passion in the wrong political dis-

trict?

The twelve to eighteen-year-old protected species supposedly doesn't have brains enough to "Just Say NO" to their private pleasures, according to our political fuhrers and the judiciary, yet does have the brains to say "NO" to drugs, parents, teachers and pastors. Quixotically, they are applauded when saying "yes" to condoms, indicating to them that sexual conduct is OK.

Of course, if any of the species commits some outrageous crime, those noble courts of wisdom try them as ADULTS and stick them into prisons with the very adults, who, guess what(?), forcibly express their passions on the suddenly un-protected specimen. If this makes no sense, think of what it does to those that have to enforce such nonsense.

CHILD ABUSE PROGRAMS WORK

Near the top of every child abuse bureaucracy are people with big college degrees and bigger paychecks. They foster the same "Just Say NO" concept to kids that the War on Drugs apartheid does and with the same results. All that is ultimately accomplished is calling in a cop and prosecuting the suspect. So who needs them?

Money donated to these groups would be much better spent on offender treatment peer programs so that the violent parents and the sexually retarded can make progress towards being safe in and for the community.

I speak not of the predatory molesters or the sexual sadists, who use force and fear, because I don't think the world will ever be ready to understand them, less embrace them. I speak of the passive, non-coercive ones who avow to love their victims and otherwise would do them no harm.

It is interesting that most of the non-predatory alleged pedophiles I have talked to seem to be otherwise thoroughly decent. Many are skilled and hold highly contributory positions in the community. They are not grizzled, dirty old people with pickled brains that I had once envisioned. It seems that the one factor that they have in common is an original inability to move from childhood, through adolescence and into exclusively adult relationships. Many of them claim also to have been abuse victims.

If there is anything most cops and cons hate, it is one of these men or women. They are regarded with general hysteria by a society that wants them removed and executed. This is a throw-away culture, so almost everyone wants to throw these people away. It doesn't matter that many of them already were thrown away, usually in childhood.

Throw them away anyway. Until it's a relative or friend that is arrested for such a crime.

I know of this personally, for a good friend of mine, a career police sergeant was arrested, tried and convicted for "fondling" his small granddaughter in the bathtub. The charges were brought by his estranged ex-daughter-in-law.

It took a long time for the "experts" at a child abuse agency to extract condemning details from the child. But once again, they triumphed.

Hundreds of cops, relatives and friends rushed to the sergeant's defense, flooding the judge with letters of testimony as to his character and value. I have never met a finer human being than this sergeant, the kind of person that people instantly like without reservation. But all was for nothing.

It would have been better had he put a bullet through the child's brain because his sentence would have been lighter. He was sent for a very long time to a prison that houses the most violent criminals in the state. The judge stated



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that he was directing a court order to the prison administration that the sergeant be placed among the general population and forbade any special or protective custody. As a cop and convicted child molester, this amounts to a death sentence. All based on what an abuse "expert" said the child experienced. So now you see why I feel the way I do.

Once homosexual men and women were arrested for their "crimes" and treated like the police sergeant above. It didn't matter how dubious the facts were, just the opinions of "experts" and the political climate of the times were enough. Much freedom and acceptance has since come to them based on recognition that at least 1.5% of the population is gay and seem to be born that way. It is held that they can change their condition no more than the color of their skin.

I wonder that, if pedophiles are found out to be a greater proportion of the population than 1.5%, because I can guarantee you that is the case, will society extend them the same grand benevolence? And if not, why not?

WE NEED STRONGER DRUG LAWS AND TOUGHER SENTENCES

Over eighty years ago, an American citizen could walk into any pharmacy and buy any drug desired without a doctor's prescription or government control. There were addicts then, to be sure, but nowhere in proportion to the percentage today. Back then, drug addicts were looked on as foolish, but otherwise ignored. Even the fictional private cop, Sherlock Holmes, was portrayed as a legal addict who could still function well in his profession. Since drugs were sold for their actual value (quite inexpensive) addicts rarely committed thefts and robberies to obtain purchase money.

Today, huge police, government and medical bureaucracies have pushed through thousands of anti-drug laws, yet the situation worsens daily. Because of the high price of illicit street drugs, crime is so out of control that no one feels safe on the streets of our cities or even in their own homes.

WE HAVE LOST THE WAR ON DRUGS. It's not the Columbian cartels who are to blame, but the incessant appetites of U.S. citizens. Legalizing drugs, so that whatever idiot who wants to ruin his or her body and family life, as is done with legal alcohol, would allow addicts to purchase drugs for pennies at a retail store instead of dollars on the streets. Whole crime syndicates would then collapse. Street dealers and their drive-by shootings would disappear. Muggers and burglars would become an endangered species.

Stoners and dealers don't belong crowding our jails, only violent people do. Drugs should be sold, taxed and controlled like liquor and tobacco. It should never have become a criminal problem, just a medical one, but big government made it that way.

Unfortunately, the legalization of drugs would put a lot of cops, attorneys and politicians out of a job, possibly lessening our tax burden. Wouldn't that be awful?

GUN CONTROL LAWS REDUCE CRIME

Every time a heinous crime involving the use of a firearm occurs, the useful idiots rush to the cameras demanding "stricter gun control," so that certain semi-automatic weapons, bullet types or magazine capacities are forbidden to all of society because of the crimes of the few. There are easily over 20,000 gun control

laws currently in our nation. I'm surprised that we haven't had a "Just Say NO" campaign, which would be equally effective as these gun laws.

See the warm glow on the face of the imbecile calling for another ineffective gun law in the sound bite on the evening news? That defender of the public domain is wholly and smugly satisfied that he is going to reverse our course on the sea of innocent blood. He/she arrogantly thinks that you're stupid enough to buy rhetoric at the cost of lives. This same representative doesn't think you are capable of self-determination, or that you are sensible enough to be trusted with your own safety, common sense and citizenship.

If police officers had no guns, but every citizen carried one, which way do you think crime statistics would go?

The central problem in the "War on Crime" is that criminals play by the rules of the street while the government does not. What kind of leadership sends its citizens into battle unarmed against the enemy? Ours does.

There is absolutely no way citizens can ever feel safe on our streets again unless the government adopts the same, vicious street mentality against these predators. Fat chance.

Since government won't legalize drugs to get chemical psychopaths away from us, it damn well better legalize sober, sane adult citizens carrying concealed weapons to protect themselves and their children, since the police do not and absolutely cannot.

A strong defense case can be made for any hard working person hauled in on CCW (carrying a concealed weapon) charges, since violent crime is so great and the incidence of police interdiction so small. Chances are better than fifty-fifty that panels of twelve John Q. Schmucks would back every honest citizen so charged and not one of the 20,000 frauds.

Why do you think everybody had such good manners back in the early days of the Wild West when most people carried sidearms? So much for gun control.

IGNORANCE OF THE LAW IS NO EXCUSE

Do you *really* know how many federal, state and municipal criminal, civil and procedural laws are on the books? How many of you can honestly be held accountable for each and every one of them? All of you, according to our fair system. For fun, they even make some laws retroactive, but you are responsible to pay anyway.

Now the actuality. People know what is "malum in se" (bad in itself) by force of

reason, conscience and cultural conditioning. Murder, rape and robbery were bad long before they were mentioned on stone tablets and then on paper. The problem is really with "malum prohibitum" (bad by lawyers [!?!]) and the endless amendments that they tack on year after year, ad nauseam. What is perfectly proper, or at least ignored, in one political district can cost you big bucks and loss of life, liberty and pursuit of happiness in another. The tax codes alone are enough to choke the latest and best Cray computer into a pile of steaming slag.

If you are ever hauled up before the lofty bench of American Justice because of your ignorance, take comfort that those virtuous solons in the U.S. Congress have *exempted* themselves from every major law that they have passed. You can and will be prosecuted, but they will not because they cannot. By law.

Now you know just how ignorant you really are. And no excuses.

THERE IS EQUAL PROTECTION UNDER THE LAW

A perceptive man once said, "All people are created equal, but some are more equal than others." Never has this been more true than in the American C-J system. For example, rich people seldom do time. When they do, it's usually at a "Club Fed" facility. White collar criminals, who take over two-thirds of all dollars stolen yearly, receive far lighter sentences than poor underclass people who steal pennies by comparison.

The most notable example is our political leaders in Congress, who can never be prosecuted either in criminal or civil courts for violations of major legislation that they rammed through to make the world such a happy place for us. These whited sepulchres have propagated a politicized court system of unequal justice in that the race of the perpetrators, in certain selected major event crimes, figures prominently in their prosecution.

Can you imagine Attorney General Janet Reno sending in the waves of stout-hearted federal agents against the Branch Davidian compound in Waco had David Koresh and all of his followers been black? It makes the mind spin. How about the screams for justice had Rodney King been white and Reginald Denny been black?

One cruel irony is that many other minorities think that they also will be given such insulation, but sadly discover that their crime didn't raise the attention of the elitist politicians, media and their useful idiots. They are made examples of with long, poor-man sentences.

There is no longer equal protection under the law. The statue of Justice is no longer blind; she is peeking out under her blindfold in horror at the guns stuck into her ribs by those degenerate opportunists that would divide our families far more than the Civil War ever did.

FINAL NOTES FROM A GRAY CYNIC

The perception of the realities inside law enforcement and the criminal justice system finally forced me out of the Job after six years. I was always under scrutiny for not writing traffic cites. I never liked getting them when I was younger, so I later didn't like giving them.

I always gave you, the motorist, the benefit of the doubt and, after requesting future common sense and compliance to the rules, not one of you ever disappointed me with a repeat occurrence that I witnessed.

Hauling drivers into jail for unpaid tickets and suspensions, usually for the horrible outrage of not having the money for insurance, was humiliating to both the driver and me because of the strip search "necessary" for booking. When a parent has to choose between feeding children or paying outrageously inflated insurance premiums for the basic necessity of driving to a dismal job in a dismal town for an even more dismal paycheck, criminality does not arise. The greatly sensitive state legislature of New Jersey is currently trying to enact a law requiring permanent *confiscation* of vehicles being driven by uninsured motorists, putting them in the same class as drug-running felons. It is now becoming a *de facto* felony to be poor!

The violence, the screams of agony and the gore that I witnessed on the job were bearable because I could *do* something about them. The not only gray, but black areas I mentioned above are the things that killed my soul. No longer do I walk the streets of my town in pride because I can't stop thinking of all the people like you being screwed by a government of hypocrites, liars and thieves.

In the end I have discovered that it isn't the cops and public safety types that are the heroes in our world. The actual heroes are you, the women and men of America that stagger under the yoke of these travesties, never hear your voices in the halls of power and must struggle every day in submission to make ends meet. Yet still, you find the heart to teach love and hope to your children. Just in case you never hear this from anyone else, I proclaim honor and respect to you for doing that.

This nation is not worthy of you. ■

GRAY THOUGHTS

POLICE SCATOLOGY

By David Frisby

Benjamin Franklin, while an elderly ambassador in France, was once reported to have nodded off at an important meeting of State. A snooty French official commented on this lapse. With eyes closed, ambassador Franklin returned the insult, in perfect French, by saying, "Kiss my ass, sh*t for brains." So began the official history of "sh*t" words in government service.

This monograph is an attempt to explore police officers' use of "sh*t" words in a way that is not too serious. Many terms defined below transcend the police subculture and some are common even in polite society. References that don't actually use the word "sh*t" are much more likely to find their way into polite speech or even Webster's dictionary. For example, muckraker is a news paper reporter who seeks out and publishes gossip. "Brown-nose" is a well known substitute word for flatterer. "Stick it where the sun don't shine" is accepted in contexts like daytime television where profanity is not usually tolerated.

Being a police officer for over twenty years, I have become accustomed to and immune to rough language. Sometime in the middle of my career I began to notice a trend in certain types of police profanity. Police officers are constantly exposed to the worst in human kind. They grow to think of the word as a dirty, "sh*tty" place. Among themselves, they use words containing "sh*t" to describe the everyday phenomena for which "normal" words already exist. Those normal words are not satisfying because they don't reflect those cynical policemen's world view.

References to the "sh*t" of particular animals with some connection to characteris-

tics of that animal are favorites of police officers. *Bullsh*t* is an exaggeration of real facts. *Horse sh*t* refers to something fantasized or fabricated, as opposed to "bullsh*t" exaggerations. *Dog sh*t* is something particularly sordid, with the added connotation of being accidental. *Chicken sh*t* is synonymous with petty. *Monkey sh*t* refers to something tricky or having to do with a practical joke, an obvious derivative of "monkey shine." Slicker than owl sh*t means sly and difficult to get a handle on and is sometimes a term of grudging admiration. Lower than whale sh*t describes an action or person that is treacherous and base.

"Sh*t" as a noun can refer to any despised object, substance or even something causing temporary annoyance. "Get that sh*t out of my car" could refer to another police officer's gear at shift change.

The more specialized the police work, the more specialized the "sh*t" words. In narcotics police work "sh*t" is often synonymous with the particular type of controlled substance that the officers are concerned with. In the drug user subculture it means the same thing without the derogatory connotations. "That's good sh*t" could refer to cannabis or heroin. Canine officers use the word "sh*t eater" to refer to a working dog of inadequate breeding or work performance.

When used as adjective "sh*t" combines effectively with many words, as in "sh*tty attitude." A "sh*t eating grin" is a smile that reflects guilt in its owner's face.

"Sh*t" can also be a verb. Telling someone "Don't sh*t me" is telling that person not to lie to you or deceive you.

In today's atmosphere of increased police professionalism, very little of such language will or should be heard in public. Outside the close, closed confines of the police subculture such verbal communication is both officially forbidden and largely ineffective. Since outsiders don't know many of the specialized idioms, outsiders would only hear the bad word and miss the subtleties of

an insult.

Sometimes police officers use "sh*t" words as simple pejoratives like "sh*thead." Other times they have meanings which transcend mere rudeness. "Sh*t-stirrer" describes a person who is willing to bring up other people's shameful past incidents in order to ferment change.

Anatomic references to things physically close to sh*t like "butt head or asshole," are common. Ass is usually used to describe the rump or anus as opposed to the four legged animal. Sometimes it is difficult to be sure. Descriptors like ass-kisser, sh*t-ass or a s-wipe, are all most certainly referring to a piece of human anatomy. Legitimate references to the four legged animal like "asinine" can improperly become associated with human anatomy insults.

Disease of the bowels like "diarrhea breath," and "hemorrhoid face," are a source of insults and descriptions. Curses use sh*t words like "Eat sh*t and die!" Sh*t can be a basis for comparison or contrast like "He fell in a bucket of sh*t and came out smelling like a rose."

All this "sh*tty" talk cannot be explained away by simply assuming that cops are deficient in verbal skills. There are some very bright well educated police officers in the world. It is not their intelligence (or the lack) that is responsible for their "sh*tty" attitude or vocabulary. Our police officers have simply observed, internalized and identified with the Zen attitude, summarized by the popular observation that "sh*t happens." ■

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EFFWORD

By Mark Morelli

I take strolls across the campus where I teach with Julia, a professor in her early sixties. She is stately and prim without being stuffy. She brings out gentility in even the coarsest of people with her soft but direct way of speaking and her gentle but dead-on eye contact. She is as uniform as her slacks are creased. Her hair is bobbed like a silver bell. She chooses her words carefully and is concise as well as she is elaborate. We talk about literature, television, magazines, pets, my child, her grandchildren, politics, or the best place in town for pancakes.

One day, two clean-cut college boys spun by on their bicycles. We overheard one say calmly to the other, "Where the f--- we having dinner?"

Julia halted. She turned her neck like an owl, watching the boys ride past us. Then she turned to me. "Do you think they saw me here?" she asked, a wee bit bewildered.

"Sure."

"And they said that word." She shook her head, not in shock, but in wonder of the rapidly changing times. I said, "Young people use it all the time, like it's air."

"I certainly am a relic," she said. "That word used to really mean something. You know, it's not even that vulgar to me anymore. What does it mean now?"

I pondered that. It made me think of Strunk and White's *Elements of Style*. "Omit needless words." And the effword, for the most part, is needless. Not because it is vulgar, but because it has had its vulgarity worn out of it, like a pair of shiny corduroy pants that lets in a draft. Its value to us has been to shock, but its overuse has given it an inflationary devaluation. Even a flasher at a ladies' card club will eventually become part of the scenery, passing out finger sandwiches while the old gals return to their game of Hearts. Strunk and White state that "vigorous writing is concise." An expletive's purpose is to add vigor to language, to set it ablaze, but the effword now does the opposite, making language unconscious, unvigorous, too soggy to catch fire.

Born in 1960, I'm in a pivotal generation. When I was a boy, the effword still packed gunpowder. It was dangerous to play with, uttered as a last resort, never within the earshot of adults. On Thursdays, the day my mother got out of the house to go bowling, I'd listen to my older brothers' records. George Carlin, the songs from *Hair* and Woodstock, and old Redd Foxx party albums. I didn't want anyone catching me, so

I locked the doors, put my ears up to the hi-fi speakers, and listened to all this juicy, dirty language like a war orphan might swipe a pack of Camels.

Woodstock gave us Country Joe McDonald's Fish Cheer, a big dumb hulking effword chant that meant to shock. It was unclever, it had no depth of discourse, but it wasn't exactly vacuous since there was plenty of unsatisfactory status quo to protest. It raised a brow. In 1969, the effword was still a grimy vagabond, roaming the stockyards. Country Joe is now in his fifties.

You never heard it on television. My parents — come now! — never uttered it. It wasn't spoken in the homes in our neighborhood, at least not in front of children. I suppose if you were in the habit of saying it, you left it at the door like a gentleman leaves his hat.

Today the spigot of profanity is wrenched open — TV and music — and it gushes directly into our homes. Water, water everywhere... but who's thirsty? My kingdom for a towel! By its very preponderance, foul language ceases even to be foul anymore. In *The Atlantic Monthly*, Francis Davis points out rap's "monotonous profanity," and such monotony is an affront to those who value language. Obscenity is far more purposeful than monotony, just as an occasional bad note is better than hearing a tune with just one note.

In a college writing class I took ten years ago, a dainty young woman desired her short story to have intensity, so she slathered the dialogue with the effword. Our teacher kindly asked her why.

"I want it to be tough and realistic," she explained, not a little desperately. If profanity is dashed into dialogue like a spice, what she gave us was a bushel full of pepper, overpowering and unpalatable. She gave us a ruined dish.

The effword, like fireworks, will wow a crowd only on special occasions. Heard everyday, the string of annoying firecrackers only serve to keep us awake on a worknight.

It wasn't always like this. In 1946, it reared its head shyly, when Normal Mailer had to spelling it fugging in *The Naked*

and the Dead. When Tallulah Bankhead met him, she said, "Oh yes, you're the young man who doesn't know how to spell f---."

I teach college English. Sometimes I give the Effword Lecture. I write it on the board, big as Hollywood, then describe everything in the room using that adjective. "The word is used incorrectly because no sex is taking place in the room."

"That I know of," I add, for laughs.

"Also, its use as an expletive is inappropriate as I'm expressing no rage. And finally, the word doesn't have its old shock value kick anymore. In the words of Constant Lambert, 'It is clear that we are fast losing even the minor stimulus of genuine healthy vulgarity.'"

Eff-this and eff-that signifies laziness. It is the cook who is too hurried and lazy to cut the lard from the fat-spackled brisket. The effword takes up space, adds to the heft, but provides no nutrition.

It signifies mental surrender. Once all points and counterpoints are exhausted, it is: "Oh, f--- you!" "No, f--- you!" Then, at least here in America, gunfire.

I hear you, I hear you. (*Loosen up, dude. Solve some real problems.*) I'm no linguistic Carrie Nation, barging into pool halls, buttoning lips. I'm not on any prurient crusade to wipe out the effword. (However, if I were, I'd conclude the annual telethon with a tearful rendition of "Anything Goes.") But its lack of meaning and casual overuse demonstrates just another unraveling. Our attention spans are shorter, our collective civic spirits are beaten and bottomed out; we've surrendered to illogical government spending and our neighborhoods are crushed by great icebergs of crime. It could be argued that the more we try to bind our youth, organize their lives, the more wild and unraveled they get, too. All of this is compounded, then, when we're also no longer in control of the language we use, the language that empowers us to decry, or celebrate our existence. ■

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Scott Clark

IS JURY TAMPERING A CRIME? BY DALE C. SHACKELFORD

Judges constantly commit the felony crime of Jury Tampering, punishable by a term of imprisonment in most jurisdictions, yet to my knowledge, not one judge has been arrested for this crime. Judges, with the backing of prosecutors, legislators and other politicians continually hide from the jury their lawful right to decide if a law is fair and just as it applies to a specific case, selectively hide evidence and testimony from the jury, deny defendants the right to trial by a jury of his/her peers and other unlawful acts under the guise of providing a "fair trial."

The Sixth and Seventh amendments to the Constitution (Bill of Rights) guarantee each and every defendant a trial by a jury of his peers, while the jury is to *judge the law* as well as the case before them. The jury should be able to hear all witnesses, and examine all the evidence of a case so that they may make an informed decision which will affect the life of the accused, as well as any victim. Once a decision is reached by the jury that a party is guilty of a specific act, the jury is to determine the penalty to be paid by the lawbreaker. If the jury finds the defendant innocent, or otherwise not guilty, the defendant should be completely exonerated at all governmental and administrative levels. The only purpose of a judge within the court during a trial by jury is to serve as an unbiased referee on points in contention as the law applies.

Prior to the jury being excused to deliberate upon a verdict, they are given a set of what are called *Jury Instructions*. These instructions are designed by judges, prosecutors and their overseers (politicians) to limit the thoughts, feelings and logic of the jury members during (and after) deliberations. Unfortunately, jury verdict research shows that most jurors give great weight to jury instructions which charge them to apply only the facts presented during the trial to their determinations without conscience or emotion. Since the evidence available (both testimony and physical evidence) to the jury is strictly controlled by the judge, the jury is charged to uphold the decision of the judge rather than making their own observations and returning a verdict based upon all available facts.

Our legal system was designed to prevent

just this type of misuse by the dictatorial government under which we live. Our system of justice directs that the jury charged with making a determination may reach any verdict that they feel is just, notwithstanding what many would consider to be the obvious based solely upon the evidence allowed into the view/hearing of the jury. Juries also have the inherent power to effectively nullify the law(s) in connection with the case that they are hearing in order to make the decision that they feel is just. This is sometimes known as "jury nullification," and predates the American Revolution.

Media stories have recently started focusing in upon citizens who have been convicted of crimes, and spent many years in prison, only to later be found as innocent of the crime. This is fast becoming a widespread phenomenon throughout the country, and is caused by three main factors, judicial interference with the jury's ability to deliberate, circumstantial evidence, and qualified immunity for judges and prosecutors.

As explained, a jury must have all available information in order to make an informed

decision, but a majority of the facts of a specific case are excluded by judges and/or prosecutors. With this being the case, it is no wonder that many innocent defendants are being imprisoned, and sometimes executed under the guise of the legal system.

In many cases, tangible evidence will be excluded from the jury, while circumstantial evidence (against the accused) will be allowed. In more cases than not, citizens are convicted entirely on circumstantial evidence rather than on any clearly established facts. This type of justice leaves a lot to be desired, and opens the doors for government misuse of the judicial system. When prosecutors know that they may obtain a conviction without any facts which show the guilt of a person, they are more likely to charge an innocent individual for ulterior purposes. (Remember, most jurisdictions do not require that a Grand Jury be empaneled to bring charges, prosecutors may now bring charges based upon his/her own personal belief in and through a document called an *Information*).

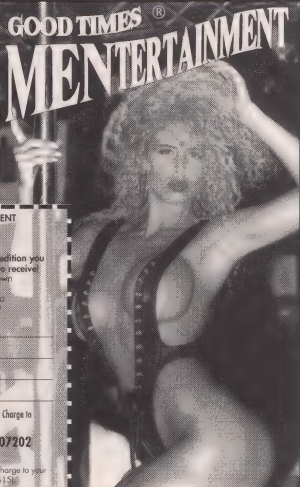
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ings. If a grand jury finds that a crime has not been committed, or that the accused did not commit the crime, they may return a "No Bill." This is unusual however, as the accused is not allowed to be present, or to provide facts or other evidence to the grand jury.

If a "No Bill" is returned by the grand jury, the prosecutor simply files an Information that has the very same effect as the grand jury indictment (or True Bill). Many prosecutors totally disregard grand juries, and file Informations without submission of a case for grand jury consideration. In cases where a grand jury returns a True Bill for a particular charge, the prosecutor has the option to change the charge by and through the Information. This leaves one with the question as to why we even have grand juries, and it is a good question. Years ago, it was understood that the possibility of misuse of prosecutorial power was a real, and frightening threat. Power was therefore abrogated to a panel of citizens to accuse one of a crime rather than allowing one person, who may have political and other motives for "getting rid of" a private citizen with the help of the courts. Apparently, the Founding Fathers were prophetic.

Many will argue that prosecutorial misconduct (as well as the misconduct of judges and other court officers) would result in the offending official being sued, removed from office or criminally charged, but such is not the case. These people are "above the law" in this respect by virtue of *Qualified Immunity*.

Federal courts have held that qualified immunity is enjoyed by most government/judicial officials, including, but not limited to judges, prosecutors, police officers and even court reporters. (Defense counsel has no such immunity). This immunity protects the officials not only from liability for wrongdoings, but protects them from having to face any litigation at all! [*Mitchell v. Forsyth*, 472 U.S. 511, 526, 105 S.Ct. 2806, 2816, 86 L.Ed.2d 411 (1985)]. This means that even if it is clear that the official is guilty of wrongdoing (like intentionally sending an innocent person to prison), the official can claim qualified, or even absolute immunity from prosecution. The above

case states that those enjoying absolute or qualified immunity should not even be required to go to court!

Juries are the last line of defense between governmental takeover and the privacy and freedom of citizens. This was recognized by the framers of our Bill of Rights, and prophetically so. Stories which tell of the tales and experience faced by one in prison may soon be the very same tales and experiences told by those who are now thinking "that could never happen to me."

The government has changed from "For the People" to "To the People." We the People have to get it back before it is too late, and the power of the jury is the key to our

freedom, or our defeat as a nation.

"If the jury does not judge the law, the facts, and all of the evidence, then they are merely the tools, rather than a barrier against the tyranny and oppression of the government."

"It is not only the right and duty of juries to judge what are the facts, what is the law, and what is the moral intent of the accused; but it is also their right and their primary and paramount duty, to judge of the injustice of the law, and to hold all laws invalid, that are, in their opinion, unjust or oppressive, and all persons guiltless in violating, or resisting the execution of, such laws."

- 19th Century scholar, Lysander Spooner

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Privacy vs. Public Right to Know

By Shane P. Sullivan

I was standing in line at the grocery store when I happened to glance at the magazine rack. Facing me were about five tabloids, each trying to get me to buy it. After glancing briefly to see who was the latest target in the hunt for stories, I looked away and sighed. Then, the reality of the situation registered. It seemed that anybody's privacy could be invaded by someone searching for information for a story.

A few years ago, Nellie Mitchell discovered that the *Sun*, a well-known tabloid, used a picture of her in one of its stories with a headline that read, "World's Oldest Newspaper Carrier, 101, Quits Because She's Pregnant." The picture was of her, but the story referred to some carrier in Australia. The paper never asked permission to use her picture. She took it to court and sued for an invasion of her privacy. She won the case and was awarded \$1.5 million in damages.

In January of 1992, Gennifer Flowers sold a story about her alleged 12-year affair with then-Democratic presidential nominee Bill Clinton to the *Star*. Soon after, almost every newspaper in the country ran its own version of the story. The papers did not talk to Clinton prior to publication, yet the stories could have damaged his chances for a nomination. If Clinton tried to sue for invasion of privacy, his chances of winning would have been almost non-existent.

Why the disparity? Mitchell is a private citizen and Clinton is a public figure. According to the courts, that difference is a major factor in the determination of whether anyone is afforded legal redress in those circumstances.

Together, those two examples illustrate a much-debated issue in today's society, namely that of the right to privacy versus what has become known as the public's right to know. Both sides possess merits to their claims and both make good arguments for their case. On one side, there is a need to establish some cut-off point where personal information should remain a private matter.

The right to privacy has been regarded as a fundamental aspect of human freedom since colonial times when the colonists decided to break free from England. Though there is no mention of the right to privacy in the Constitution, the laws of this country have been interpreted in such a way to allow the right to exist. The right to privacy, as Samuel Warren and Louis Brandeis stated in their

1890 Harvard Law Review essay, is the right "to be let alone." One of the reasons for war was that the colonists felt the throne had too much say over their lives. The colonists simply wanted to be let alone.

Even today, people want to be let alone to a certain degree. They want to be in control over their lives, and for some that includes the right to decide what personal information is revealed to others. At times, when additional inquiries into people's lives occur, they may be construed as stepping beyond basic fairness. When the right to control personal information is violated, humans can sometimes be lessened to little more than animals on public display.

For example, in 1975, a previously unknown individual made the national spotlight when he lunged at a would-be assassin of Gerald Ford and deflected the revolver away from the Presidential party. The *San Francisco Chronicle* ran an article about him and revealed that he was a homosexual.

Out of respect for the man's right to privacy, this fact probably should not have been printed in the story because it was not pertinent to the story. In other instances, those preferences might have been considered important and could have been used. In this case, however, it had no relevance to what he did. If he had been a heterosexual, his actions would not have been any more heroic; therefore, it seems unfair to include his sexual preference in the story. Nonetheless, the paper used it and consequently, his fifteen minutes of fame were tarnished by the stigma society placed on being homosexual at the time.

Just as some information deserves to remain private, there is also a need for certain information to become public knowledge. Some argue the public's right to know outweighs an individual's right to privacy. Since the United States is a democratic society, those advocates feel that citizens are entitled to as much information as necessary in order for them to lead an informed life.

Exactly where such a right has been found remains to be seen, however. No laws have been passed which give the public any such right. In fact, it will not even be found in the Constitution, a place many point to when asked for its origin. It is through an inaccurate interpretation of the First Amendment that any such "right" exists. The First Amendment guarantees citizens that the government shall not pass any laws "... abridging the freedom of speech, or of the press...." There is nothing mentioned about the public's right to information.

Central to the privacy debate is the distinction between a private individual and a public figure. In most cases, ordinary citizens

enjoy their right to privacy and are not the targets of a search for stories. In contrast, public figures—those who invite the public into their lives and/or those who make no distinction between their work and their private lives—are under the constant scrutiny of many. Their lives have been judged to be open books for all to read, thus depriving them of their fundamental right to be let alone. It is that differential treatment which poses a dilemma.

First of all, the same laws which seek to protect the right to privacy tend to exclude those who make a living in the public arena.

This can be evidenced by the requirements concerning private citizens versus public figures in libel cases. A private citizen does not need to prove actual malice in his or her case, only that published information about him or her was false. A public figure is required to prove actual malice was used. Actual malice, according to the courts, is the publication of information with knowledge that it is false or with reckless disregard of whether it is false. Neither is an easy aspect for public figures to prove since most figures' private lives are publicly examined. Thus, public figures are deprived of their privacy since they are held up to higher standards within the court system, one whose ideal responsibility is to administer justice blindly.

A second point is the media has been given great liberty in determining the newsworthiness of a story. If it perceives something is worthy of publication, it has the right to use it. Having such privilege to determine the importance of a story, members of the media should make an effort to use the "social redeeming value" as a criterion for selecting the information it exposes in its stories. By that, it is meant that all information in a story should have some value to the public in order for its inclusion. Otherwise—particularly if there is no pertinent reason for it—the information should be excluded from the story.

Finally, decency and fairness are two areas which should not be negotiable when it comes to privacy invasion, no matter what any law states. To attack a person's dignity in the name of First Amendment privileges is to take advantage of the Constitutional rights given to one group at the expense of another. To paraphrase the Golden Rule, people should do unto others as they would have others do unto them. If an individual does not want to reveal personal information about himself or herself (or to have someone else reveal it), then he or she should respect that same right for others, too.

Of course, there are some exceptions which should be mentioned. Instances of breach of public trust by public officials, misconduct

in office and other illegal activities, to name a few, are just some of the many which should become public knowledge.

Though many public figures have chosen to live the lives they do and have thus invited the extra scrutiny they undergo in the public arena, exactly what needs to be reported to the public is still under much debate. True, the public has a right to be informed and to obtain information which is beyond the reach of the average citizen. But, when that information comes at the expense of another individual's privacy, people's lives can sometimes be encroached upon unnecessarily.

An example of this is the case of *Firestone v Time Magazine*. Mary Alice Firestone sued the magazine for falsely reporting that her divorce had been granted to her husband on the grounds of extreme cruelty and adultery, when those were merely comments he made during the proceedings. They had nothing to do with why the divorce was granted. In its decision, the Court ruled Firestone was not a public figure and did not have to prove actual malice. Though she held a press conference regarding the divorce and was married to a prominent member of society, those facts did not make her a public figure, the Court said. Simply being involved with an important member of society does not mean one's life is or should be public knowledge. He or she should enjoy the right to be let alone.

Exactly where one's right to be left alone ends and the public's right to know begins is still unclear. It has been said that one person's rights end where the next person's begin. That is a starting point. It would be foolish to assume that public figures have the exclusive rights to their life stories; also, it would be just as foolish to assume that they have absolutely no right to privacy. Advocates of public right to knowledge are given no more rights to free speech or press than the ordinary citizen despite press privilege. True, some situations require that corruption or wrongdoing be disclosed for all to know. Others, however, do not necessarily meet that same requirement.

If this debate is to be resolved, it seems that a need for mutual respect of others' rights is essential. It should make one stop to think about how public right advocates would react if they were placed in the same position as a public figure. If all aspects of their lives were being revealed for public consumption, which side would they take? Whether someone is looking into the life of John Smith from middle America or Elizabeth Taylor of Hollywood, the need for respecting others' right to privacy and to be let alone is apparent. Hopefully, with a little respect for others' privacy on both sides of the issue, people will not be obliged to choose sides. ■

EUTHANASIA IS THE ULTIMATE INSURANCE POLICY

By Janice Arenofsky

Anyone who's ever installed a home-security system or purchased insurance on a house or car knows it's a peace-of-mind acquisition.

The ugly specter of automobile accidents, robberies, flooded basements and earthquakes frightens people...and understandably so. The remedy: Buy an insurance policy — a safety net of sorts — and hope never to use it.

And the quintessential safety net is legislation for active euthanasia (lawful physician aid-in-dying for the terminally ill), similar to the recently defeated Washington state Initiative 119.

The reason we should all advocate this legislation is that individual quality-of-life definitions and tolerance levels to physical and psychological pain differ drastically — from person to person and from life stage to life stage. Young adults, for example, have a difficult enough time fathoming the realities of drinking and driving; their sense of invulnerability might make it impossible for them to predict their reactions to catastrophic illness or injury. They might not be able to understand the pragmatism of euthanasia as a way out of misery.

But three or four decades down the road, they might.

People change.

Case in point: Fifteen years ago as a graduate student (and a flaming liberal opposed to all forms of killing, including capital punishment and war-related deaths), I was assigned to prepare a library guide, a "pathfinder," on euthanasia.

Part of my research entailed visiting the Manhattan offices of the Society for the Right to Die as well as reading related medical and ethical literature. By the project's end, euthanasia no longer seemed so barbaric.

A few years later the Karen Ann Quinlan case hit the nation's headlines. "Mercy killing" was once again thrust before me with all its heavy moral implications. A young, comatose New Jersey woman lay in a fetal position hooked up to life-support systems. I asked myself: Isn't this a kind of living death?

Eventually the concept of passive euthanasia — stopping heroic measures and disconnecting brain-dead people from state-of-the-art medical equipment — became an acceptable alternative to me and to millions

of like-minded Americans.

A decade later Derek Humphry, the founder of The Hemlock Society, entered the scene, spreading his gospel of active, voluntary euthanasia: aid-to-the-dying.

Two years ago I interviewed Mr. Humphry for a local newspaper. By then I was no longer 25 and invulnerable; I was 40 and skeptical — but with enough journalistic objectivity to resist Humphry's persuasive rhetoric, considerable charisma and polemical prose (*JEAN'S WAY, FINAL EXIT*).

But I could not resist the common-sense quality of the message. Though a child of the sixties, I'm one baby boomer who is neither hero, saint nor martyr; courage and fortitude are qualities I possess, but in finite — not infinite — quantities.

When I hurt, I cry. And when I'm forced between a rock and a hard place, I may pray for a miracle but I look to the temporal world for realistic options. And I don't know about you, but I don't want to wind up in some desolate place hooked up to a carbon-monoxide pumping monster and gazing into the bloodless eyes of Dr. Jack Kevorkian, a man who feels only too vehemently that the ends justify the means.

Legislation is the path out of this dilemma — legislation skillfully worded and with proper safeguards, affirming active, voluntary euthanasia. When you're in a long, dark tunnel without a glimmer of sunlight, it makes sense to seek out some celestial rays.

This is how I feel, now. But in 10 years, who knows?

People change.

Faced with certain death, some individuals choose life; others desire release from useless suffering. Still others choose not to choose. The moment of crisis is the moment of truth.

And if that moment comes for me or for a dear friend or relative or for the stranger down the block dying of lung cancer, I want my legal options to include a lethal injection from a caring physician.

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THE DOUBLE STANDARD AND REVERSE VICTIMIZATION

BY DENISE NOE

On an episode of the *Donahue* show devoted to a story of "reverse victimization," a teenaged boy and his parents told of an affair between the kid and an adult woman. The affair started when the boy was only 13 and ended a year later. His former lover is now being prosecuted for statutory rape.

Let's view this male "victim" with skepticism, *Donahue* advised us to "look into his eyes" and the young fellow did indeed give the camera a soulful stare. If anyone wondered how the lad had suffered, he and his folks explained that he was now repeating a year of school because he so frequently cut classes for love trysts.

What would be our reaction to a man who pursued sexual relations with a 13-year-old girl, *Donahue* asked? Isn't this boy entitled to the same protection that his sisters would be?

Though the question was asked repeatedly, it didn't need to be. The audience was positively eager to pronounce the boy a victim and his lover a vicious, depraved scoundrel.

His "rapist" had no representative on the show. But we were told by the family that she was a cafeteria worker at his school and 36-years-old at the time of their affair. She was divorced and a single mother. We were also told that she had fibbed to the boy, telling him she was a mere child of 26.

They also said that she did not have to drag on the boy into sex. He would leave his home on a false excuse or after a fight with his parents, and go someplace where she picked him up.

It was strange just how readily this male's "victimization" was accepted. Virtually no one disputed a law which would—because of consensual sex—throw a woman in prison. No one pondered the plight of the woman's kid(s) who would be left motherless because of it. Nor did anyone suggest that her own kid(s) might better off with their mother—even if she had shown bad judgment, even if she was immoral—than tossed to ill-paid strangers in our overburdened foster care system.

After all, if "this was a girl and the lover an adult man . . ." To underline the sexually

egalitarian point the show brought on two young ladies to say they considered the boy as much of a victim as they themselves were. And this, even though these girls were victims, not of statutory rape, but of non-consensual violence.

Programs like this one seem a peculiar end point of certain tendencies fostered by the feminist movement. When the women's movement emerged, it demanded a vigorous re-examination of the whole roster of sex discrimination. Naturally, society's notorious sexual Double Standard came under fire.

The Double Standard is, as feminists point out, unfair since it stigmatizes one party for a mutual act. It is especially brutal to women since it punishes them when, in most cases, heterosexual acts are initiated by men.

There was a pre-Freudian fact which to a small extent compensated women for the Double Standard: male homosexuality was persecuted while lesbianism—at least during the Victorian period—did not exist. Witch-hunts require that someone (though not necessarily those leading them) believe in witches.

The women's movement was easily ridiculed for several reasons. One of its vulnerable spots was that it appeared afflicted with a strain of thought which feared its case would fall into ruins if there were ANY average mental or psychological differences between the sexes.

Moreover, like old-fashioned women grumbling in their kitchens, some feminists tried to appropriate all suffering for their sex—an old-fashioned female trait if there ever was one.

Many men reacted defensively and started going to the media with "us too" stories. A few were profoundly legitimate, specifically

male grievances (the military draft) while others rightly asserted the humanity rather than sex-specificity of many problems (unrequited love, failure, boredom).

But a few of these attempts were inane—they sought a male version of difficulties that are indeed female (i.e. the "plight" of unwed fathers had a brief flurry, as did supposed male victims of rape by women; "battered husbands" made the rounds).

At any rate, the demise (somewhat) of the Double Standard led to less emphasis on supposed gender-based differences in sexuality: that for women sex is tied to "love" with its risk of tearful misery and that women's sexual feelings are romantic and emotional while men experience only a "beastly" physical urge akin to scratching an itch.

Thus, when this boy and his parents appeared on *Donahue* no one suggested that his lover might—unlike a man in a similar situation—have had a genuine feeling of tenderness for the lad. Or that she may even have, however foolishly, fallen in love with the boy.

Nor did anyone suggest that cutting class is not quite like, say, getting pregnant. Indeed, no one pointed out that if there was any risk of permanent commitment—pregnancy—it was not at all reversed.

The host and audience seemed to accept the mother's assertion that the boy's lover was "using him for sexual pleasure" rather than the affection usually ascribed to women—especially when, as in this case, there was no possible economic or social benefit for her. The ultimate irony may be that decades of feminist work to rid society of the Double Standard has brought us to—a Scarlet Woman. ■

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PIRATE RADIO, FREE SPEECH

By Don Nelson

The First Amendment to the Constitution of the United States guarantees Freedom of Speech and of the Press. The content of that speech has not only been curtailed by judicial and legislative actions (i.e. a speaker can be held responsible for the actions of his audience) and academic fiat (mandatory PC), but the delivery media have also been severely limited by regulatory action of unelected government bureaucracies. If you wish to exercise what remains of your free speech, you may stand on a street corner and talk (subject to vagrancy laws), you may print your speech and distribute it (subject to littering laws, pornography laws, and community standards), you may appear on a licensed broadcast radio or television station and present your views (provided that what you say appears to potential advertisers as an audience draw, and provided that someone with opposing views can be persuaded to also appear to maintain "fairness").

You may not, however, without an expensive license, broadcast your ideas by way of the electromagnetic spectrum into the United States, without risking the wrath of the Federal Communication Commission (FCC). The FCC governs the airwaves, and allocates broadcast bandwidth to those with the wherewithal to afford the license. In spite of the threat of serious fines for those in violation of FCC regulations, a number of motivated criminals have existed in the past, and there is good reason to believe that more will surface in the future. Violators of FCC broadcast regulation fall roughly into the following categories: clandestine, pirates and hobby pirates. Clandestine radio stations are established in order to assist the overthrow of the legal (read current) government, and operate in violation of that nation's laws. Clandestines are found where seditious speech is prohibited.

Pirate radio stations are those radio broadcast stations that operate in violation of FCC (or analogous foreign bureaucracy) regulations in order to fill a perceived niche in the listener market. Pirates are found where programming is government controlled, or niche size makes licensing costs prohibitive.

Hobby Pirates are radio stations that broadcast in violation of regulations for fun. Hobby Pirates are found wherever intelligent people have too much free time. Leaving the

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Clandestines and Hobby Pirates for another time, let's look at the motivations of the Pirates. Europe has a rich history of Off-Shore Pirates since World War Two. Government control of programming (particularly music) led to several ship-mounted broadcast stations delivering Rock & Roll to music starved youth of Europe. This was paid for by sponsors willing to part with money in order to reach that specific audience. Much music and many DJs introduced by the illegals subsequently attained legitimacy with established stations. (Much music also did not. Imagine the problems of a government employee trying to determine what music is best for the youth of his nation.) The United States also has a Pirate history, but because music programming is already market-driven, the function of Pirates is not to service an overwhelming demand, but to service a fragmented niche market. The usual niche is <Label> <Label> Rock. This micro market is given some coverage by college stations, but demands from listeners, emerging musicians and cultural accessorizer sometimes created new Pirates. The other function of Pirates in the U.S. is to broadcast unpopular opinions. (Note - unpopular opinions are protected by the First

Amendment; popular opinions need no such protection.) Anarchists, anti-war activists, environmentalists, racial supremacists, UFOlogists, and unorthodox religions have broadcast opinions on Pirate radio. Unlike in Europe, Pirates in the U.S. have trouble with scheduling broadcasts, due to enforcement activity. Even when ships have been used outside the limits of U.S. waters, the FCC has (illegally) shut down operations and confiscated equipment.

Now the good news. With the trend toward cable (and later fiber optic) carriers for music (and television), and the narrower spectrum needed for digital technology, the future demand for radio spectrum broadcast bandwidth may be reduced, allowing low cost, low power broadcasting to flourish. Or, it may result in an abandonment of enforcement efforts by the FCC in uncrowded areas of the spectrum. In either case, as the United States moves into micro specialization, information becomes the cash crop, and even more authorities limit what you may publicly say, the market will demand smaller, more specialized broadcast media. They will appear, either legally, or, in the best tradition of a country founded in rebellion, illegally. ■



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Heart To Heart With Taylor Wayne By Netta Gilboa

I found Taylor Wayne and this interview entirely by accident. I was visiting New York City's Show World and it turned out she was performing there that day. I attended her live show and was surprised to find it way more explicit than the only other such show I'd seen by Annette Haven. Taylor's show included a

striptease, use of a dildo, and having her breasts fondled by audience members.

At the end of the performance she posed for Polaroid pictures with audience members (for money, of course) and went into a booth with one lucky audience member who paid \$50 to sit across from Taylor (separated by glass) and talk to her on the phone while they each got off.

My curiosity was peaked. I asked if she had time for a brief chat in between constant performances. Taylor agreed. Although this is a short interview by *Gray Areas* standards, it's due to the time limit imposed by Taylor's schedule and my lack of prior notice. Alas, I was there with no tape deck either and thus had to rely on writing the replies longhand.

Netta Gilboa: How did you get into the adult film business?

Taylor Wayne: I came to New York City six years ago for a week. I went around and met men's magazine editors. I had done some work in England, *Page 3* and others. I bumped into a couple at the Edison Hotel where I was staying. It was Trinity Loren and her husband Shane Hunter. They said I should come to L.A. and visit them, so I did. I did magazines and stuff but there came a point when I'd done every magazine that there was to do. At the time my mom and dad were in their 60s and I was trying to help them pay their mortgage. Trinity suggested I do some porn movies. I didn't really want to do them. I did a couple to see what I'd think of them. I liked them. It was the end of innocence as they say.

GA: What was your first film?

TW: *Female Persuasion*.

GA: How many films have you done?

TW: 200-250 or so. I lost count a long time ago.

GA: Who have been your favorite directors to work with?

TW: Freddie Lincoln.

GA: How about favorite male stars?

TW: Steve Drake, John Dough. One of my most favorite has to be Rocko Siffredi.

GA: And favorite female stars?

TW: I have favorite women I haven't worked with yet: Victoria Paris and Keisha. They are idols of mine. I idolize Keisha's personality because she has been in this business so long and has kept her personality fresh. Victoria I met the second day I came to L.A. I saw how beautiful and sweet she was. They're very good friends of mine. Victoria, like Keisha, is an angel and she's so nice. Favorite ones I've worked with are Danielle Rogers, Gail Force and Dominique Simone.

GA: Is there anybody you particularly haven't liked working with?

TW: It doesn't affect me if someone's cold or arrogant or obnoxious. The only person it makes miserable is themselves. I surround myself with people who are nice.

GA: How did you get into performing live?

TW: I started doing live shows when I'd been in business six months. I went on the road with Trinity. Probably the first place I went to was Show World on Market Street in San Francisco. I came back to NYC after three and a half years. I've been dancing for a total of five years. I'm highly priced now on the circuit. You can do what you want at Show World. It's more fun for me.

GA: How do the various clubs around the country vary?

TW: I can come to NYC, I can penetrate myself. At some clubs I have to wear latex on the nipples, the size of a pinhead. It's crazy that the laws change so radically from state to state. In San Diego I had to wear pantyhose

underneath my panties. I couldn't take off the pantyhose, the panties, I had to use latex on my nipples and I couldn't thrust my groin more than three times in a standing position. I couldn't just show the guys my cleavage. I had to stuff a glove over my cleavage. Once I took my top off I had to be six feet away from the guys. Basically, I got there and said, "Why would you bring a porn star in?"

In some states like Florida, you could do things differently across the street because the two sides of the street are each in different counties. If I stand up fully clothed in San Francisco and New York City I can have oral sex with another woman but I can't have oral sex with a man. That really pisses me off. I like women but I like men better. It's okay to be homosexual under this law, but not okay to be heterosexual. What kind of states do we live in where homosexuality is being made more acceptable? Homosexuals blatantly display it in public and fight for the right to be homosexual. You don't see me with a banner in Utah saying that I have the right to be buttf---ed by my husband.

GA: How does the money work for live performances?

TW: Newcomers (it's getting lower and lower) get \$2000. Hawaii is \$1500 for a full week. That's 5 shows a day (30 shows a week). Now let's just imagine the average girl who gets \$2500. I think she spends 80% of that money to get there. I don't know anybody who walks out of a club and gets \$10-15,000 to burn. All the girls lie about their prices. I'd rather not tell somebody my price than blatantly lie because it makes others feel bad and distorts the whole business.

GA: What kinds of expenses are involved?

TW: Well, costumes cost \$1-2000 each. There's new stockings, new boots because I skid onto the floor as part of the act, my fingernails, dry cleaning, makeup, food, parking at the airport. Then 10% of your money goes to your agent and your roadie gets a percentage. There's the plane ticket. You have to tip out 10 DJs a week, the bouncers at the door, the bartenders, the cabs, the bell guy, the airport, etc. Then there's promotional costs. I rip my panties off in the act so that's \$10 a pair, false eyelashes, etc.

GA: Have you ever experienced sexual harassment?

TW: No, they're polite. I give them an autograph and they say thank you. You occasionally get guys trying to touch you, but you just slap their hand.

GA: Do you get any unusual requests from fans?

TW: One guy wanted to pay me to shave his balls. Some wanted me to do a gang bang at a frat house.



Terry Hughes

GA: You offer for sale pictures of yourself with fans. How well do they sell?

TW: Usually all of them buy Polaroids. A lot of guys prefer to do it at night. They feel more relaxed. One guy brought in some take-out food and used my butt as a tray.

GA: How did you meet your husband?

TW: I was on the set of *Another Dirty Western*. They posed me riding on a white horse. He was doing stunts for the movie. When I saw how I looked in his layout versus the other layout, I decided to have him do all my work. A magazine called *Nasty Photos* gets all the worst photos from these shoots.

GA: Is there anything you refuse to do?

TW: I won't do anal, I don't do double penetrations and I don't do gang bangs. Times have changed. HIV is prominent and I'm not willing to change anymore. After all the movies I did, I consider myself very lucky that I didn't catch anything and I think now I take it more seriously. There are certain people I work with in the business. I demand condoms. Not all of the guys or directors are comfortable with it. It's because of the market to sell films to Europeans. They won't buy movies that use condoms. It depends on the demand. I don't know any homos who watch films to see the guy's cock. They're looking at the girl so what difference does it make if there's a condom used? The American market is so oversaturated with s---ty videos that there's basically no market in the U.S. The industry relies on cable versions and European versions to sell.

GA: Have you seen much HIV in the industry?

TW: Well, John Holmes was one example. But he was in prison and was a prominent Hollywood hooker. He did gay films too. Nobody else got it from him. I think he contracted it after he left the industry.

A couple of months ago a girl came in to the industry. She was very beautiful and people tend to believe them. So, she gets on the movie set and was asked for her AIDS test results. They had told her she couldn't work without it. She starts crying. All of the guys on the set wanted her. So she works. All of the people she worked with work with other people. So she goes and gets tested and she's positive. For about a week everybody took it seriously. A week later no one cared anymore. Oh, it's okay, I trust you. That's why I have to use condoms and narrow the gap of who I'll work with.

I spoke to one producer who wanted me to do a gang bang film. I don't know eight or ten guys I trust that well. When I first got in the business I tried everything except anal. It's too dangerous. Bursts blood vessels. I used to do it all the time. 3-4 guys in a scene. But I don't think the worry about HIV was as prominent then. If people would say, hey, we can wear condoms then actors could do a lot more and feel safe about it.

GA: Has jealousy been a problem in your marriage?

TW: There is no jealousy. We have an even trade-off. I don't do that many movies. He shoots nude photo layouts. They're good looking girls. So it's all a matter of trust. People get jealous if there's no trust. We're both professionals. We think does this look good, look hot, am I sucking this deep enough

down my throat?

GA: Who's been the most enjoyable to work with?

TW: The most enjoyable person to work with has to be Steve Drake. He's a professional. Unprofessional is when a guy wants to f--- you without the cameraman getting the shots they need. They hire us to get good footage. A professional will ask the cameraman if it's a good angle. We both give the director what he needs and hot sex. I've always enjoyed working with Steve. Visually, Steve Drake is someone I always request.

GA: Who decides who you'll work with?

TW: I always get to pick the person. For years I have. Otherwise I won't look good in the movie if we can't work together properly. You both have to want the scene to be hot.

GA: What do you think separates the stars from those who come and go?

TW: It's difficult to say what makes someone last. The fans and the mental stability of the individual. If they do too many drugs or alcohol, they're gone. With Christy Canyon or Hyapatia Lee it's because people still want to look at them. People who come in with mental problems are more than likely to leave quickly. A lot of girls come in totally insecure about the way they look. You put yourself right under the lights and magazines like *Hustler* highlight the flaws. They point out scars, stretch marks, etc.

GA: You've really gotten me thinking about your comments earlier on different restrictions on your act.

TW: The amazing thing about the rules in strip clubs is that in this kind of environ-



Terry Hughes

ment where you have to pay to get through a door to see me, what gives a congressman the right to say anything? People are losing their freedoms, slowly and surely. I've been on the road long enough to see that the restrictions are increasing. When they send cops in to these clubs, where we are paying for their salaries, and they want to see if I have latex on my nipples, this country's crumbling. People are losing their houses, their jobs, etc. But, hey, you should care whether I'm thrusting my groin. Forget about those gang members. Put them on talk shows

instead of in jail. Make it okay, make it acceptable. We use all of our money to pay for murderers to be kept alive. There's blood and guts everywhere on TV and cable but I can't thrust my hips on stage. It's okay to kill people but it's not okay to f---. If they don't think that's sending a message out to society! Society is pretty f---ed up in its values. Whoever's making the laws and rules is sicker than the people watching the movies.

There are people out there with no wife and girlfriend. And people in wheelchairs. These people are so boxed in that they write to porn stars and come to watch girls strip. They build the letters and photos into a relationship.

GA: What are you working on now?

TW: I'm now working on a mail order catalog that will lead into a merchandising business. I'm not going to want to dance forever. I'm 25 now. When I'm 28-30 I'll be a grown woman and making films is a childish thing. I'm still a big kid. We're all big kids when it comes to sex. So maybe one day when I grow up I'll want to be in a different job.

GA: How can readers get in touch with you?

TW: They can write to me at P.O. Box 572229, Tarzana, CA 91357-2229. For \$29.50 I have a fan club they can join. It includes a quarterly newsletter, a glossy 8x10, a color slick, a stud certificate, a membership card, merchandise catalog, and a personal letter. They can also then order private videos.

GA: Thanks so much for talking with us!

TW: Thank you. ■



Terry Hughes

COOL CATALOGS

Reviews by Alan Sheckler

A.R.E. BOOKSTORE (68th Street & Atlantic Avenue, P.O. Box 656, Virginia Beach, VA 23451-00656, 800-723-1112, Free, 32 pages) This book and video catalog of self-help and New Age spirituality comes from the folks at the Association For Research And Enlightenment. The full-color, glossy catalog offers you "new perspectives on life and living" including books and videos on meditation, angels, reincarnation, holistic medicine, self-esteem, health, etc. There's an especially large selection of works by Edgar Cayce (including a \$500 CD-ROM of his complete readings), whose memorial library resides in Virginia Beach. A fine resource. ■

A USEFUL GUIDE TO HERBAL HEALTH CARE (Health Center For Better Living, 6189 Taylor Rd., Naples, FL 33942, 813-566-2611, Free, 60 pages) Though they note that the products within are not meant as medical cures and one should always cooperate with a physician, HCBL offers a myriad of natural healing powders, capsules, teas and raw products. These include dozens of individual herbs, as well as herbal combinations such as "Aller-free," "All Night Love Tonic" and "Kidney Flush." There are "cures" for wrinkles, bunions an arthritic pain buster and a backache aid. Huge inventory! ■

THE CARIBBEAN CATALOG (P.O. Box 1569, Bonita Springs, FL 33959-1569, 800-801-1810, Free, 24 pages) This catalog of mostly handmade crafts contains many things that would help beautify any home. Surprisingly, there's not much jewelry or T-shirts offered (you can get them elsewhere, I guess), but instead there's an abundance of Jamaican food samples, needleworks, Haitian wood art, batiks, books, as well as sculptures and statues. Nice stuff. ■

CRAZYSHIRTS (99-969 Iwaena Street, Alea, HI 96701-3249, 800-367-7044, Free, 36 pages) Like most of us, I've been wearing artistic T-shirts for as long as I can remember. This catalog contains the finest I've ever seen, in terms of colorful artistic design, shirt quality, class and eliteness. What else would you expect from Hawaii? Cool clothing logos include The Maui Surf Co., Kona Jack's Fishing Supply, The Maui Stingrays baseball team, "ski a volcano" and "whalewatch Hawaii."

Some funny fictitious T-shirt art includes the Samurai Sushi Bar (every meal a raw deal), Bob Marley Reggae Sportfishing (we'll smoke your catch) and Genghis Prawn (seafood gone bad). Also very plentiful are scores of the perpetually popular B. Kliban cat designs. Super colorful baseball caps, shorts, pants and totebags are also available. Not cheap, but simply the best. ■

THE DAILY PLANET / RUSSIAN DRESSING (P.O. Box 1313, New York, NY 10013, 800-234-5950, \$2.00, 48 pages) This is a conglomeration of exotic clothing and gifts from around the world, and includes a special section of Russian products. There are Thai silk and tapestry items, Indonesian and Balinese clothing and jewelry, as well as a variety of cool stuff from Morocco, Guatemala, Ireland and Tibet. Incredible quality products from the farthest reaches of the globe. ■

HAMMACHER SCHLEMMER (Operations Center, 9180 Le Saint Drive, Fairfield, OH 45014-5475, 800-543-3366, Free, 92 pages) Very upscale, innovative products are available here for the person who has everything. How about a \$300 child's motorized Mercedes convertible, \$30 golf cap with built-in solar powered fan, \$70 automatic tie press, \$60 heated pet bed, \$280 Minolta auto-focus binoculars, \$5000 Babe Ruth autographed baseball, and well, you get the idea. You could probably even find a good gift for Donald Trump here. ■

NATIONAL VANGUARD BOOKS CATALOG (P.O. Box 330, Hillsboro, WV 24946, Free, 48 pages) Oh boy, what a catalog. For those of you who believe in racial and religious equality, don't even think of sending for this. For Aryan followers and others who pursue the ultimate goals of "white power," this is the book catalog for your lifestyle. The catalog starts with a lot of anti-Jew and anti-black rhetoric. Then, they explain that "knowledge and appreciation for the history of our Aryan ancestors are absolutely necessary" and dozens of books on historic Greeks, Celts, Romans and others are offered.

This is the place to find books like *Auschwitz: A Judge Looks At The Evidence*, where an ex-judge demolishes the Holocaust "hoax" or *Bolshevism From Moses To Lenin* that examines Jewish psychology and motives. Lots of anti-black, anti-homosexual, anti-women as well as many pro-Hitler books are plentiful. So are the obligatory

survival, warfare and self-defense books (to protect yourself from those aggressive minorities) are also plentiful. Geez, as recent millionaire Rodney King said, "Why can't we all just get along?" ■

NETHERWORLD (701 N. MacQuesten Parkway, Crypt 122, Mt. Vernon, NY 10552, \$2.00, 38 pages) Attention: vampires and other fans of eternal darkness. Netherworld has the make-up, books, candles, jewelry, videos and even authentic replicas of Medieval gargoyles.

Browse through pages of very artistic T-shirts (Queen of the Damned, Eyeball Serenade, Bat-winged Demons, Rev. Jim Jones, Manson, Divine), frightening sterling silver rings, pre-packaged spells, "display" weapons like a Byzantine "assassin's dagger," bear-claw brass knuckles, and my favorite (note the sarcasm) the "dead fetus candy dish/incense burner," and severed hand clutching a fetal skull (with or without optional hole for a candle).

For the more casual gothic fan, this is the place to stock up on blood red, black or purple lipsticks, pure white face powder, and red, blue, green and magenta hair dye. Positively ghastly! ■

THE SQUIRE'S CHOICE (2250 W. Cabor Blvd., Langhorne, PA 19047, 800-523-6163, Free, 36 pages) This is a "connoisseur's collection of fine food gifts," and the pricey gourmet eats will make you drool. Especially good for gifts, products include super large cashews, pistachios, macadamias and apricots, as well as gourmet coffees, chocolate truffles and dried fruits. Many items are sent in beautiful tins and baskets for the ultimate in upscale snacks. ■

WIRELESS (Minnesota Public Radio, P.O. Box 64422, St. Paul, MN 55164-0422, 800-669-9999, Free, 50 pages) Profits from the sale of these products help to support Minnesota Public Radio. Here's a great eclectic catalog of assorted hard to find T-shirts and other wonders. There are *Star Trek* products as well as collectibles from *Northern Exposure* and *Home Improvement*. Also offered are *Lake Wobegon* stuff, New Age CDs, rainforest and coral reef awareness products. Cool T-shirts include "Compost: Because a Rind is a Terrible Thing to Waste," "You Know You're Getting Older When Happy Hour is a Nap" and "Treat Nature With Respect: Take Only Photographs, Leave Only Footprints." Gotta love it! ■



☐ Zines (rhymes with "beans") are publications which have a much smaller circulation (under 100,000) than mainstream magazines. Many zines purposely try to stay underground and are designed to be as anti-corporate looking as possible. Other zines are small because they appeal to a very narrow market. We believe there is a zine covering every subject. We intend to bring them all to your attention.

☐ However, some mainstream magazines with much larger circulations capture our interest too and we include them if we think they are great or are of particular interest to you. Therefore, please do not make hasty judgments about a publication's actual circulation just because we chose to place their review in this section.

☐ Please mention that you saw these publications reviewed in *Gray Areas* when you send for them. Otherwise, they may not send us future issues or advertise with us.

☐ If an individual's name is used, please make checks out to them and not to the magazine's name.

☐ Finally, if you wish to send us zines for review, please subscribe or at least enclose \$6.00 to receive the issue your review appears in. We do not send free copies to zines which we review. If your zine does not deal with gay subjects, or is not a personal favorite of one of our staff members, we are likely to put it at the bottom of the piles while we support those zines which financially support this column.

BAD ATTITUDE (21 years and up only, P.O. Box 390110, Cambridge, MA 02139. \$5.00/sample issue, \$24.00/6 issues, 50 pages) This professionally laid-out zine consists of sizzling lesbian erotic fiction, photography, news and S/M artwork. Photos by Annie Sprinkle, China and J. R. Purves accompany the short stories, many of which add a dash of pain and a touch of leather to the mix. There is an intelligent look at a recent anti-pornography bill (5.1521) and a few video reviews as well. A great deal of attention is also paid to safe sex for lesbians. It's not just a male concern. As stated on the back cover, "Bad Attitude is skintillating." (Alan Shekter) <

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Yellow Springs, OH 45387. \$2.00/sample issue, 10 pages) This new zine is the work of *Gray Areas* Copy Editor Richard Freeman. It's an intelligent zine of sexual themes.

There are looks at new X-rated films, a long piece on Jess Franco porn films and Freeman's excellent scholarly piece on "sexpert" Susie Bright's visit/speaking engagement at Antioch College.

A good first issue from our pal Richard; stimulating and smart. Excellent growth potential. (Alan Shekter) <

BLUE PERSUASION (Aaron Lee, 603 E. Main #2, Lexington, KY 40508, \$2.50/sample issue, 50 pages) BP is as good as it gets in the zine underground, and the wise reader will order all four issues for starters, just to be able to read some of the wildest interviews in the world - with Rudy Ray Moore, John Howard (publisher of *Horny Biker Sluts*, one of my favorite comic books, disgusting old man that I am) and Mike Vraney. Aaron Lee knows way too much about the strange world for his years and God only knows what kind of old man he's going to become, if he can live that long; going to work stoned from an unsuspected hash brownie, as he sometimes does, apparently, and spending evenings at Lisa Suckdog concerts. God help Aaron, but until God gets about it (and it could take another 2000 years for Him to get to it, for all I know) you'd better step in and send him some money first. (Richard Freeman) <

BRAIN DAMAGE (P.O. Box 109, Westmont, IL 60559. \$5.00/sample issue, \$28.00/6 issues, 20 pages) Subtitled "the International Pink Floyd magazine," this glossy covers everything you'd want to know about this British band. The issue I saw had a 1993 day-by-day year in review which included highlights such as interviews, book and album releases, awards received, etc.

When Floyd toured America recently, many magazines covered the tour. However, *Brain Damage* goes beyond by covering

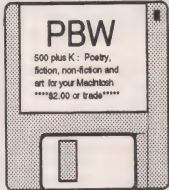
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everything from the tour rehearsals to the concerts to the live tapes. It also lists dozens of European tour dates.

The "Tape Rewind" section covers live tapes and the mag also includes classifieds, ads for merchandise, and unusual artwork including reprints of old posters and ticket stubs. Good zine! (Alan Shekter) *Z*

CRAWDADDY (Paul Williams, P.O. Box 611, Glen Ellen, CA 95442. \$4.00/sample issue, \$12.00/4 issues, 16 pages) It's back, and has been now for four issues, returned from the grave of the 60s. Paul is listening to music again, and writing those intense and intensive reviews he's best known for. Issue #3 has 12 pages on the Beach Boys box (it looks as if I will have to buy it) while #4 covers "Dylan's World Gone Wrong" (the world and Bob went wrong for me in 1966...I'm one of those) and the Velvet Underground's new live set, along with someone named Prince and a group, I guess, called Nirvana. It's no wonder Netta doesn't permit me to review rock. (Richard Freeman) *Z*

DESIRE (1345 Oak Ridge Turnpike, Suite 264, Oak Ridge, TN 37930. \$3.00/sample issue (I think), 32 pages) *Desire* caters to the "Natural Desires of Men" and while I don't know if desire, or anything, is truly natural, I don't think that all that many women would be all that interested in reading some of this issue. But for those few, and the many men who enjoy reading Traci Lords interviews or adult bookstore reviews, here's a magazine that is getting better with each new issue and hopes, some day, to be above ground. They had better pay Steranko for his interviews of Traci first, though. (Richard Freeman) *Z*

DPN: Diseased Pariah News (DPN, c/o Men's Support Center, P.O. Box 30564, Oakland, CA 94604. \$3.00/sample issue, \$10.00/year (four issues), 42 pages) *DPN* is a publication "of by, and for people with HIV disease (and their friends and loved ones)." This is definitely an adults only zine, as there is some full frontal nudity. The overall mood of this zine is an upbeat one, with some depraved, perverted humor. The message is given for HIV-ers to keep on dancing, laughing and living even though there's an epidemic going on. That's good, anti-depressive advice.

There's a parody script of *Leave It To Beaver*, called "Eager Beaver," where the Beave is a blatant homosexual, "A Brief History of Poppers," the morbidly humorous "Dead Boyfriend's Society" and a picture of "Centerfold Boy." Also included are vegetarian recipes, products for sale, such as "Captain Condom's Original Party Pack" and even some HIV+ personals. Professionally produced zine with a great attitude. (Alan Shekter) *Z*

EVERYTHING I TOUCH TURNS TO S--- & GARBAGE (Queen Itchie, P.O. Box 770, Sherburne, NY 13460. \$2.00/sample issue, 32 pages) Ah yes, the bold, ballsy, admittedly big-breasted Queen Itchie, former editor of the highly regarded zine *Sneezing Jesus*, is back with a new, sexy, irreverent and fun zine, written in a style only Itchie could call her own.

There's a section (promised for every future issue) of "The Women of S--- & Garbage," which this issue includes write-ups of PJ Harvey and 1940s actress Frances Farmer who was involved in porn and listed her occupation as "c---sucker." Read on as Itchie and friends talk about casual sex, fantasies and relate old stories. Apparently, (sorry guys and gals), Itchie has tied the marital knot recently, too.

Queen Itchie is provocative, un-abashed and a good writer. And we're happy to have her as a sometime contributor to *Gray Areas*. I think she should have her own TV sitcom. She'd make Roseanne seem like Donna Reed. (Alan Shekter) *Z*

EXISTE! (Wayne Alejandro Wolbert, 6323 Cherrywood, Portage, MI 49002. \$1.00/sample issue, 20 pages) Great cover by Wayne, one of the better uses of black and white I've seen in a zine in a while. "A Dialogue On Racism" is exactly what it says it is. Then, it's 10 pages of short reviews of zines, mags and comix. Wayne has an impressive and eclectic mailing list. The guy gets around. There's a lot of info packed into this zine. However, unlike many other zine publishers, Wayne isn't afraid to use white space. That makes for easier reading.

The last couple of pages are devoted to a group called F.Y.S.H. heads. This is one of those japes along the lines of the in-jokes that fanboys in science fiction circles perpetrate by the dozens. It strikes me as sophomoric. Do we really need another one?

Wayne produced *Existe!* on an Apple IIe computer. The grays in the comix reproduced very well. *Existe!* doesn't come out that often - his secret identity is that of a college student, which doesn't leave a whole lot of time for publishing - but when it's done, it's a solid effort. (Christopher B. Martin) *✓*

GEAR MAGAZINE (P.O. Box 747, Lansdowne, PA 19050. Free, 24 pages) This monthly freebie zine is available in many locations in the Philadelphia area. It's made up of reviews and interviews about underground and hardcore bands. There are also many accompanying ads for cool local stores and very small record companies. There are also some insightful editorials by members of the hip staff. The issue I previewed had an interview (cover story) with Sascha from the German band KMFDM, as well as with England's Sheep On Drugs. There's a page of CD reviews and a couple of concert reviews (the wild Genitorturers and Love Battery). Good hardcore magazine. Professionally done on newsprint. (Alan Sheckter) *✓*

GRATEFUL DEAD ALMANAC (P.O. Box X, Novato, CA 94948. Free, 8 pages) This is the second newsletter from the legendary San Franciscan band. Again, three of the eight pages are ads for their art, jewelry, clothing (and even golf balls, sandals, dog collars, silk shirts and mouse pads), all adorned with Dead icons. Another page is a dazzling cartoon. Robert Hunter wrote the humorous, satirical words to "Glory Glory Cupertino," a take-off on the traditional "Glory Glory Hallelujah" which contains references to "hypnocracy" and "bozos and bolos," subjects of Dead folklore since the early 1970s.

There's other meat here too (sorry vegetarians). The *Almanac* lists the bandmembers' most memorable moments of 1993 (Garcia: gigs with jazzers Ornette Coleman and Branford Marsalis, Weir: the tour with Sting and his band, Hart: the birth of his daughter Reya). Also highlighted is the new project from Bob and sister Wendy Weir entitled *Baru Boy*, a project that came from a visit with some of Australia's aborigines. The *Almanac* also points to other new projects "on the horizon" and lets us know what music the boys currently listen to at home. Several environmental and support groups are also examined. Super duper supplement for Deadheads! (Alan Sheckter) *✓*

HYPNO (Hypno Industries, 624 Broadway, San Diego, CA 92101. \$3.50/sample issue (US), \$28.00/year (12 issues), \$42.75/year (Can/Mex), \$46.75/year (overseas), CA residents add 8.25%) This "exotic cocktail of music, art and the world," is from the same people who had previously published, but had to change their name for legal reasons. The new incarnation is a great 1990s full-color, hip and trendy mag. Super artwork and computer animated graphics highlight almost every page along with hot article topics including S/M musical act the Genitorturers, Manson Mania, England's hip band Verve, Perry Farrell's *Gift* project and even a "Sex Clinic." The latter reminds us, "AIDS - yes, you have to hear about it again." It's not just

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an awareness fail to wear as a slogan on a T-shirt; it's something to be sincerely frightened of. Great comics too, and the whole thing is sprinkled with mod, cool fashion ads for mod, cool shops in SoCal. *Hypno* carves a great niche! (Alan Shekter) <

LATE FOR THE SKY (c/o Brian Leahy, 1 Cabintee Park, Cabintee, Dublin 18, Ireland. \$5.00/sample issue, \$20.00/4 issues (air mail), \$15.00/4 issues (surface), 28 pages) This is "the Jackson Browne Fanzine," named after his classic 1976 album. It's a small zine (6" X 8"), but the type is clear and the layout is simple yet professional. There is up to date information on Jackson's latest studio and live concert activity.

The issue I previewed had Jackson Browne concert reviews, a David Lindley review, several bootleg reviews, as well as a bunch of press photos and newspaper clippings from over the years. Also in this issue was an excellent 1977 Zigzag interview.

Although Leahy loves Jackson and puts out this admirable zine, he says the record company and Browne's personal assistant haven't acknowledged him. That's a shame. Keep on 'em, Brian! (Alan Shekter) <

THE MASQUERADE EROTIC NEWSLETTER (Masquerade Books, Inc., 801 Second Ave., New York, NY 10017. \$5.00/sample issue, \$30.00/one year (6 issues), 32 pages) Here's a very provocative, very professional black and white zine. Of course, six pages act as a catalog of Masquerade Books Inc.'s titles that you may order by mail or phone. Most of it though is made up of intelligent, erotic writing. In the issue I previewed, there is an interview with the female manager/director of San Francisco's Lusty Lady peep-show house, as well as some arousing erotic fiction. There also was the erotic crossword puzzle and even a name-the-famous-nude-woman contest.

Stimulating, yet not sleazy photos add to the picture and also help make this zine a high quality, over-21 publication. Well done. (Alan Shekter) <

MENTERTAINMENT (Box 9445, Elizabeth, NJ 07202. \$1.00/sample issue, \$15.00/year (12 issues), 60 pages) *Mentertainment* continues to do what they do best (with separate NJ and NY editions), and that is to provide all the info a man could want regarding available sex clubs, massage parlors, escort services as well as personal appearances by specific models. This zine is full of provocative ads and discount coupons. There are also readers' letters, an interview with an exotic dancer, live show reviews as

well as serious, responsible looks at herpes and AIDS. Editor/Publisher Sophie does a fine job in covering the entire men's club scene. I wonder if there's any demand for a possible "Womentertainment" for interested ladies. (Alan Shekter) <

THE NEW HAMPSHIRE GAZETTE (Steven Fowle, 37 Skunk Farm Road, Hillsborough, NH 03244. nhgazette@igc.org, \$10.00/year, 4 pages) *The New Hampshire Gazette* looks like one of those university health letters: well-produced on quality paper with densely packed type. Have no fear. There are no articles on "you and your prostate." Instead, Steven produces satire and commentary in the best of the flinty and folksy New England tradition.

It would be tempting to compare him to Rush Limbaugh, except that would be a disservice to Fowle and overly complimentary to Limbaugh. Unlike the radio and television commentator, Fowle shows no political bias except a distaste for humbug and hypocrisy.

The bulk of the publication is given over to

look, a la *The Wall Street Journal*. In any case, those are quibbles. Fowle and *The Gazette* are American originals. H.L. Mencken is alive and living in Hillsborough, New Hampshire! (Christopher B. Martin) <

PIANO (First Person Publishing, 871 "H" Street, Port Townsend, WA 98368. Free/sample issue, \$10.00/year (12 issues), \$15.00/year (Canada), \$20.00/year (elsewhere), 2 pages) It's the page count that is *Piano*'s biggest pitfall. No matter how high the quality of the paper is, no matter how nice the gold colored piano on the front page looks, no matter how interesting the tidbits and stories relating to classical and jazz piano are, there just ain't much here.

Take out the subscription info and the masthead, and it's down to a page-and-a-half. And that's just not enough. (Alan Shekter) <

THE POSITIVE TIMES (Box 244, West Stockbridge, MA, 01266-0244. \$4.50/sample issue, \$14.00/year (4 issues bulk rate), \$19.00/year (1st class), \$20.00/year (Canada), \$25.00/year (elsewhere), 32 pages) This professional glossy magazine is "riding the positive wave into the future." In today's world filled with negative and depressing news, it's nice to see a publication with so much positive, optimistic energy.

The general essence here is to focus on your inner self and push your energies to a more productive direction. There is a look at thetographics (cyber-optic patterned posters that aid in meditative concentration), a look at the inner self in "Why Smart People Fail," an astrological look at how the planets affect our moods and lives, recommended publications and positive news tidbits.

One of the high points of *The Positive Times* are the short, thought provoking quotes scattered throughout. They're interesting, right on target, and best of all, you can take them with you and share them with your friends.

So remember as former football coach Darrell Royal said, "Luck is what happens when preparation meets opportunity," and as Ken Kesey said, "People think love is an emotion. Love is good sense." (Alan Shekter) <

POZ (P.O. Box 1279, Old Chelsea Station, New York, NY 10113-1279. \$3.50/sample issue, 66 pages) The April/May edition is the premiere issue of a glossy, professional magazine that focuses on AIDS and AIDS sufferers. They hope to "shed light on politics, people and practical issues involved with AIDS," and in the process, help people with AIDS lead longer and healthier lives.

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"the daily rant," a review of several months news. This sounds stultifying, particularly if you read a newspaper yourself. The enjoyment comes from the spin Fowle puts on each item. Also, he sifts through the daily nuggets of nonsense to find the true fools' gold you may have missed: example after example of human stupidity and cupidity. For good measure, he chronicles Fortean-style unexplained phenomena and the changing (or often unchanging) New Hampshire weather. And just what the hell is a loyal steam man?

The Gazette may not be to everyone's taste. Sunnier personalities might find Steven's humor as dark and bitter as used coffee grounds. Others will find *The Gazette* an intellectual sourball, melting in their minds and revealing layer after layer of irony and sarcasm with a factoid at the center. More indentation of the narrow columns set in small type and more use of white space and graphics would make *The Gazette* easier to read. You could also make the case that they contribute to *The Gazette*'s distinctive

There are interviews with HIV+ Ty Ross (grandson of conservative Barry Goldwater) and Bob Haltoy, a Bill Clinton friend who gave a speech on AIDS at the 1992 Democratic convention.

It's a mature magazine with lots of ads for T-shirts and clothing with snappy slogans as well as ads for well known companies like Abbott Laboratories (who offer nutritional supplements specifically designed for HIV and AIDS). There is also a large resource section that lists everything from health assistance programs, to treatments for specific ailments, to HIV testing requirement listings for entry into dozens of countries worldwide. Very well done. (Alan Sheckter) *✓*

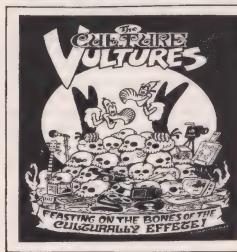
PRIVATE LINE (5150 Fair Oaks Blvd., #101-348, Carmichael, CA 95608. \$4.00/sample issue, \$24/6 issues, 23 pages). Offered at a discount price of \$2.00 in postage stamps to hackers of all ages, this new zine offers "a journey of inquiry into the telephone system." *Private Line* differs from 2600 in that it is geared solely to beginners and is regionally oriented towards those who live in Northern CA. Articles in the premier issue include "A Conversation With Motorola," "CA Toll Fraud Law" and "The Post-Pay Coin Line." (Alan Sheckter) *✓*

SEX, TATTOOS & ROCK 'N' ROLL. (\$4.99/premiere issue, 100 pages, available on newsstands and magazine racks) This is the premiere issue of a super high quality, glossy color magazine chock full of photos of the tattoos of your favorite musicians.

As the editors point out, getting tattooed gets those emotions and pain and love out into the light. Music and tattoos are natural together. Each feeds, compliments and amplifies the other. This massive issue with extraordinary photographs contains body art from a wide array of musicians, many accompanied by comments and quotes: Danzig, Pantera, Allman Brothers, Gen from the Genitorturers, Poison, Rod Halford as well as the surprisingly tattooed body of Air Supply's Russell Hitchcock and his totally tattooed fiancée, Rebecca. Awesome, visually powerful magazine, that instantly moves into contention at the top of the tattoo mag heap. (Alan Sheckter) *✓*

THE SPLATTER EFFECT (P.O. Box 7, New Brunswick, NJ 08903-0007. Free in cool stores and clubs in the mid-Atlantic states, \$20/year (25 issues), 32 pages) This tabloid size newspaper is another in the common trend of regional alternative music publications. There are CD and singles reviews of groups as big as Cracker and the Breeders and as small as the Gloom Girls and

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the Dots. There are interviews (the issue I previewed had Hazel, Tommy Keene and Richard Barone).

Splatter also has your basic club listings (NJ, NY, PA), alternative music label ads, as well as live reviews from clubs in the area. Well done, informative and all encompassing for its specific genre. (Alan Sheckter) *✓*

TALES OF BLARG (P.O. Box 4047, Berkeley, CA 94704. \$3.00/sample issue, 50 pages) Janelle starts off the issue as Olga, but throws off that name soon enough after telling how she lived in a Squat in Berkeley and then went traveling all over the U.S. - this after graduating from high school. It is open, honest and amusing writing, and it unnerves me that young women are out there doing things that I didn't think safe doing in 1963. While it's true that I have to let others do my living for me, still I worry a bit about what kind of weirdness might befall them. Get a copy and write to Janelle - you might even offer her a place to stay for the night when she decides to hit the road again. Your room can't be worse than some of the rooms she describes staying in. (Richard Freeman) *✓*

THORNY LOCUST (P.O. Box 32631, Kansas City, MO 64171, \$4.00/sample issue, 35 pages) *Thorny Locust* is Carl Bettis' latest publication, and features fine poetry, short fiction and artwork by people I'm for the most part unfamiliar with. It's as good a way as I know of getting to know some new talent in the underground and is well worth a look and a read. (Richard Freeman) *✓*

TRAUMA (Michael Stephens & Hilary

Tebbs, Maudlin Street Press, P.O. Box 1983, Cincinnati, OH 45201-1983. \$1.00/sample issue, \$5.00/year (6 issues), 3 pages) A short, xeroxed first effort, *Trauma* contains five short, reflective personal essays about love and soulful emotions. The feelings displayed in the stories are intense and sincere. Quick growth for *Trauma* would be nice to see. (Alan Sheckter) *✓*

VITAL JUICES (1116 Berkeley Press, Durham, NC 27705. Free, but send a bit for postage, OK? 14 pages) This xeroxed zine is dedicated to 1970s funk music, with a big emphasis on Parliament/Funkadelic. There are reviews, interviews and news on funk groups. Read about George Clinton's new CD, a tribute to Funkadelic co-founder Eddie "Maggot Brain" Hazel, and even bits of Hendrix news.

Nice reproductions of Isley Brothers and George Clinton posters make this a winner for those who love this narrow niche of music. (Alan Sheckter) *✓*

THE ZOOK AND MAX SHOW (Tim Kelly, P.O. Box 512, Amityville, NY 11701. \$2.00/sample issue, 22 pages) Tim Kelly's way-cool cartoons are the name of the game here. There is no filler, the zine is all cartoons, all the time.

Tim has contributed greatly to *Gray Areas* with his cartoons which help illustrate our stories. Kelly's clever, funny, a bit gory, irreverent and most of all, on-target satirical looks at life through the eyes of Zook, Max, Stephanie, Jessica and Rocketman are great. He is in touch, and through his cartoons, Tim makes enormous social commentary. Send for it today. (Alan Sheckter) *✓*

BOOK REVIEWS

ANDY WARHOL FILMS AND PAINTINGS: The Factory Years

By Peter Gidal (Da Capo Press, Paperback, 164 pages, \$14.95) Many consider Andy's factory years to be his most creative. At the height of the sixties, Warhol made underground films and changed the world of art by painting things like Campbell's soup cans. This book is about those works of art and I learned about many works that had previously been unfamiliar. Tons of illustrations will make Warhol's early work come alive for you too. (Netta Gilboa) **B**

THE BEST OF BYTE: Two Decades on the Leading Edge Edited by Jay Ranade and Alan Nash (McGraw-Hill Inc., Paperback, 640 pages, \$24.95) *The Best of BYTE* provides a representative sampling from this groundbreaking magazine for personal computer users, begun in 1975. Part history, part technical information, the overriding impression left with the casual reader is that *BYTE* was there at the dawn of PCs, taking it all down and daring to publish all this in a newsstand format, long before a audience had been proven to exist for the information. From the perspective of 1994 that may not look as adventurous as it was, but at the time it was an expensive gamble.

The entire history of the personal computer industry is included in this massive book, in one manner or another. Essays on all of the computer manufacturers, their technical people, advancements in hardware, software and marketing are between the covers. These are the original articles, not re-written for today's audience. Reading articles of historical interest about Apple II, for example, are doubly fascinating considering the leaps of technological faith we're all undergoing today. *The Best of BYTE* is a wonderfully interesting historical document. (John Koenig) **B**

BILLY NAME: Stills From The Warhol Films Edited by Debra Miller and John G. Hanhardt (The Newnes Publishing Company) Paperback, 130 pages, \$29.95) Billy Name was the official factory photographer back in

the sixties. He helped promote 25 Warhol films and this book shows off his stuff. Of particular interest are the stills from screen tests for Bob Dylan, The Velvet Underground's John Cale and seven others. The book also serves as a good guide to films like *The Chelsea Girls*, *The Nude Restaurant*, *The Fuggs* and *The Holy Modal Rounders*, etc. If you're interested in the underground art scene of the 1960s, this is not to be missed. (Netta Gilboa) **B**

BILLBOARD TOP 1000 SINGLES 1955-1992 By Joel Whitburn (Hal Leonard Publishing Corporation, Paperback, 144 pages, \$9.95) Was Whitney Houston's "I Will Always Love You" really the greatest single of all time? There are many different

which spent an amazing 54 weeks at #1 in the early 1960s), and some other miscellaneous charts. Great for industry people and amateur chart enthusiasts alike. (Alan Sheckter) **B**

BLUEGRASS: A History By Neil V. Rosenberg (University Of Illinois Press, Paperback, 454 pages, \$18.95) If bluegrass music interests you, this book traces its history and offers photographs, bibliography, discography and draws from interviews with 19 relevant people. The chapters begin with Hillbilly music and The Monroe Brothers and cover folk festivals, religion and fiddle music, and the state of bluegrass today. Well done. (Netta Gilboa) **B**

A CENTURY OF WOMEN CARTOONISTS By Trina Robbins (Kitchen Sink Press, Paperback, 186 pages, \$16.95) Cartooning has always been a male dominated field, but you wouldn't know it to look through this book. Included are pages from romance comics, underground comics, daily newspaper strips and rare instances of women illustrating men's comics such as *Aquaman* and *Spiderman*. Also included are photos of women cartoonists and a discussion of how the themes of women's artwork varies from men's. Highly recommended to comic collectors, feminists, artists and historians. (Netta Gilboa) **B**

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criteria one can consider, but the most "official" way to analyze this is to examine the Hot 100 chart in the music industry bible, *Billboard Magazine*. And yes friends, at 14 weeks at #1 (longer than the nine weeks for "Hey Jude," ten weeks for Olivia Newton-John's "Physical," and even longer than the previous high water mark - 11 weeks at #1 for Elvis' "Hound Dog/Don't Be Cruel"), it conclusively is.

Listed are the top 1000 hits (all reached #1 or #2) and the number of weeks each spent in the Top 10 and Top 40. Other listings include the definitive Top 40 for each year, a color section for the Top 100 albums (#1 all-time is the Soundtrack to *West Side Story*,

CLAIMS TO FAME By Joshua Ganson (University of California Press, Paperback, 260 pages, \$14.00) If there's one thing I learned since starting *Gray Areas*, it's that celebrities have all sorts of similarities regardless of specific occupation. This book focuses on "celebrity in contemporary America." It includes interviews with various entertainment personalities, publicists, talent managers and media representatives as well as common people who discuss the relationships between celebrity and audience. Well done. (Netta Gilboa) **B**

COCAINE TRUE, COCAINE BLUE By

Eugene Richards (Aperture, Hardcover, 165 pages, \$40.00) Although most of us know somebody who messed up badly after doing too much cocaine, little has been done to document the harm it has done to society. This book documents a traveling exhibition of photography showing people in different cities having different experiences with cocaine. There are pictures of pipes, powder, police, guns, distorted eyes, needles, funerals, broken dreams, gangs and overdoses. The book includes interviews with gang members, addicts, dealers, parents, children, the elderly, sex workers, police, and the clergy. Superb. (Netta Gilboa) **BB**

THE COMPLETE BEATLES LYRICS (Hal Leonard Publishing Corporation, Paperback, 224 pages, \$14.95) There's a big resurgence of interest in the Beatles this year, the 30th anniversary of when they first hit America and the stage of *The Ed Sullivan Show*. This book will answer any lyrical questions one has about Beatles songs. With about 20 full-page black and white illustrations showing the fab four in various stages of their career, the songs are listed in chronological order as they were released in Britain, from October, 1962's single "Love Me Do/P.S. I Love You" to "For You Blue" on May, 1970's *Let It Be* album. Only Beatles originals are included. Covers like "Twist & Shout" and "Roll Over Beethoven" are not. From the early simple words like "She loves you yeh yeh yeh; with a love like that, you know you should be glad..." to the more psychedelically complex lyrics like "Words are flying out like endless rain into a paper cup, they slither while they pass, they slip away across the universe," this high quality book has 'em all. (Alan Shekter) **BB**

THE COMPLETE GUIDE TO GENTLEMEN'S ENTERTAINMENT By Kinsley D. Jones and William A. Harland (OSJG, P.O. Box 568, Quincy, IL 62306, Paperback, 336 pages, \$16.95) 2300 nude, topless and go-go clubs in North America are profiled here. About 10% of these clubs move, go out of business, or change their name every six months. However, the industry is growing. According to the authors, there are 30% more listings in this edition than last year's. Enjoy. (Netta Gilboa) **BB**

COSMIC RETRIBUTION: The Infernal Art Of Joe Coleman Edited by Adam Parfrey and Pat Moriarty (Fantagraphics Books, Paperback, 138 pages, \$22.95) This very gray artist is praised by everybody from Charles Manson to Robert Crumb. This collection of his work features lavishly

illustrated color pages of Coleman's best work. Coleman specializes in capturing deviants such as killers, whores, biker types, unhappy families, etc. His work personifies horror and rage, and it's no surprise he's been hired to do art for films like *Henry: Portrait of A Serial Killer*, and the book cover for *Apocalypse Culture*. A great talent, although not for everyone. (Netta Gilboa) **BB**

CREATE YOUR OWN DESKTOP PUBLISHING SYSTEM By Harley Bjelland (Windcrest/McGraw-Hill, Paperback, 368 pages, \$24.95) These are the 90s and anyone with a PC can be a desktop publisher, whether their goal is a single page flyer, newsletter or larger publication. The possibilities are endless, directly related to the sophistication of your computer equipment.

This book focuses on the choices you have to make regarding size of your hard drive, extra hard drives, CPU memory capabilities, CD-ROMS, scanners as well as the importance of a high-res monitor and printer for maximum WYSIWYG (what you see is what you get). There are also excellent descriptions of upgrading your motherboard (going from 386 to 486), adding memory and other do-it-yourself changes.

Overall, this exhaustive, all-inclusive, everything-you-need-to-know book gives you the ability to analyze just exactly what components you need for your own desktop publishing system. The author does, however, acknowledge that it is still your creative mind that is necessary to combine all of these elements. But with this book, you can save on the consulting fees one would charge to build your system. (Alan Shekter) **BB**

THE CREDIT REPAIR RIP-OFF By Bob Hammond (Paladin Press, Paperback, 194 pages) Today, everyone in America knows how important it is to keep a good credit rating. If that rating should slip, it is very tough to get a loan, buy a house or car, or even get a credit card. But the toughest thing may be to undo that bad rating. Shortcuts are always tempting, and in the last five



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years, "credit repair" services have come out of the woodwork with promises of erasing any bad credit whether it be from late payments, bankruptcy or foreclosures. Many of these are scams.

Hammond is here to educate us on what these companies will really do for you. Often they do nothing, or they'll break the law and charge you a hefty fee to do so. Give a credit repair service some cash and they're liable to scam the credit bureau into changing records, swapping your credit info with someone else with the same name who has good credit, or other wrongful tactics. The book tells you legal ways to help turn your rating around, and gives you addresses of TRW, Trans Union and Equifax (the big three credit companies). Hammond has written three previous books on credit and credit restoration. This one could be very useful to you by saving you lots of money and legal headaches. (Alan Shekter) **BB**

CREDIT: THE CUTTING EDGE By Scott French (Paladin Press, Paperback, 252 pages) While the previous book warns you about scams in the credit repair business, this book is about legally repairing your damaged credit rating, focusing on little-known credit facts, as well as giving you a peek at devious tricks and how to deal with collection agencies. You'll have to sift out what is useful and what is not, but there is a plethora of information here on secured credit cards (where they hold your money as collateral), credit card applications, credit crimes and even starting your own bank (all you need is 200 willing investors)!

This book will help you organize your strategies. Useful, but be careful! (Alan Shekter) **BB**

THE CULT OF INFORMATION By Theodore Roszak (University of California Press, Paperback, 270 pages, \$10.00) Roszak,

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a college history professor has written many fiction and non-fiction works including 1969's *The Making Of A Counter Culture*. This time, in *The Cult Of Information*, Roszak takes a critical look at the unbelievable amount of information now publicly accessible through our home computers and the Internet. Is there possibly too much information and technology available? How valuable is all that data anyway? Are computers in elementary schools necessary or merely "a solution in search of problems"? What is the place of the good old public library in today's age of information through computing? Roszak is worth listening to as he answers these and a myriad of other questions. (Alan Sheckter) □

DEFYING GRAVITY: The Making of Newton by Markos Kounaiks, photographs by Doug Menezes (Beyond Words Publishing, Hardcover, \$29.95) Newton the product is barely in the marketplace, yet a sumptuous book approaching coffee-table status has been published. *Defying Gravity* pulls off the trick, however. Blending imaginative documentary-like photographs and always

important chapter in the continuing saga of Apple has been chronicled, proving once again that daring, intelligent entrepreneurship is alive and well at Apple Computers. (John Koenig) □

ESTIMATED PROFIT: The Grateful Dead Bootleg Albums (A.P. Delaney, Postfach 254, 91543 Dinkelsbühl, Germany, Paperback, 130 pages, write for price) Yes, the title is spelled right. That's "profit" not "prophet," a profit that the Grateful Dead themselves won't see a dime of. While the free underground bootleg tape scene consists of trading; bootleg albums and CDs are different. They are always intended to be sold.

The book is well done when it comes to being chock full of information on each album including record label, source data and arena, track list, as well as additional comments about the cover, special colored vinyl and sound quality. There are dozens of pages devoted to approximately 5" X 5" reproductions of the covers themselves. Some are dazzling, some are really bad, virtually all being copyright and trademark violations.

- moving - forward writing, the story of the Newton project is captivating. The peek into the processes at Apple, the meetings, the impact of John Scully, all combine for an extraordinary trip through a heretofore hidden but wondered-about series of events.

Whether Newton as it exists today is successful as a consumer product is beside the point. *Defying Gravity* is about excitement in the computer industry; it's full of imagination, of dreams becoming reality. From the cover through the layouts inside, real design is at work here. Mixing arty photos and layouts with clean and crisp page design results in a most beautiful volume. An

Always funny with bootleg listings of any type are the misnaming of songs. Some gems you can find listed on Dead bootleg records include "Hell In A Basket," "I Was Born In The Desert," "Cumberland Mine" and "West Texas Cowboy."

Amusing (because of all the bootleggers mistakes), interesting (seeing the album art and the huge numbers of records out there) and infuriating (they're all illegal). (Alan Sheckter) □

THE GIRL WANTS TO Edited by Lynn Crosbie (Coach House Press, Paperback, 272 pages, \$19.95) Although this is filed away in either the Literature or Women's Studies sections of book stores, you should make the effort to track it down. It's an anthology which combines cartoons, poetry, photographs, fiction and real life experiences about "women's representations of sex and the body." Included are contributions from Pamela Des Barre, Xaviera Hollander, Lydia Lunch, Erica Jong, etc. A masterpiece of varied interpretations of female sexuality. (Netta Gilboa) □

GOING GOING GONE By Susan Jones & Marilyn Nissenson (Chronicle Books, Paperback, 175 pages, \$18.95) This delightfully nostalgic book looks at items that were part of everyday life only a few years ago that are rapidly becoming obsolete. Wonderfully illustrated, *Going Going Gone* covers the obvious (vinyl records, rotary phones) and the obscure (marbles, penmanship, slide rules) among its 71 subjects. Remember blue laws? Carbon paper? Civil defense shelters? House calls? Great recollections from the not-so-distant past. (Alan Sheckter) □

GRAPHICS FOR THE DESKTOP PUBLISHER By Bruce Paddock (MIS Press, Paperback, 436 pages, \$29.95) Author Paddock has written an extraordinarily clear and easy-to-understand general guide for beginning to experienced computer users with publishing ambitions. Written with both IBM and Macintosh formats in mind, the twenty-six chapters concentrate on the general areas that will be of most interest to intermediate experience computer people attempting to make buying decisions. Factors such as storage media, monitors, printers, and software are closely examined and discussed. Paddock brings an experienced point of view to his writing and his opinions, adding a good dose of common sense to the discussions.

Probably of greatest interest to readers other than rank computer beginners is the explanations concerning draw and paint

programs, clip art programs, scanning images, and working with service bureaus. Many books involve themselves with extensive help for design and layout; providing work in a format that service bureaus can utilize efficiently and to greatest effect is a critical area for desktop publishers often ignored in otherwise helpful books.

Graphics For The Desktop Publisher is an interesting and easy read that will help any but the most expert computer oriented publishers. (John Koenig)

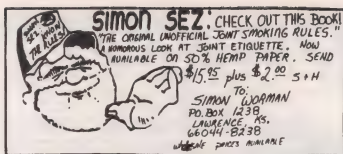
THE GREAT CARTOON DIRECTORS
By Jeff Leburg (Da Capo Press, Paperback, 264 pages, \$14.95) Eight animation directors are profiled along with complete filmographies for each. Included are Walter Lantz (Woody Woodpecker), Bob Clampett (Beany & Cecil), Hanna and Barbera, Chuck Jones and Friz Freleng (Bugs Bunny), Dave Fleischer (Betty Boop), Tex Avery and Ub Iwerks (Mickey Mouse). Each chapter discusses how they came up with their characters and how they managed to keep them fresh and unpredictable. (Netta Gilboa)

GREENWICH VILLAGE: Culture and Counterculture Edited by Rick Beard and Leslie Cohen Berlowitz (Rutgers University Press, Hardcover, 420 pages) This marvelous anthology captures the neighborhood and residents of New York's premier bohemian neighborhood. There are articles on the writers who have lived there, the Italians, the gays, the architecture and even the tourist trade. Lots of historical illustrations prove

the hippies gravitated here for a reason in the 1960s. This neighborhood has always been particularly tolerant and diverse. Don't miss this if you're into architecture, gay rights or have spent a lot of time in the Village. (Netta Gilboa)

GUITAR MAKING: Tradition And Technology By William R. Cumpiano and Jonathan D. Natelson (Chronicle Books, Paperback, 390 pages, \$24.95) This reference book explains how to design and construct steel-string folk guitars and classical guitars. The reader is taken through every step of the process with photos, diagrams and instructions. While I doubt that my work would look like theirs, musicians will appreciate knowing how the instruments they love are constructed. Believe it or not, this is the first book to provide this technical reference material. A must for guitar players of all ages. (Netta Gilboa)

HOLUSION ART (NVision Grafix, Inc., Paperback, 40 pages) Here's a whole book full of those 3D pictures that you look at until hopefully a hidden image appears. Ideal for those who feel under too much stress trying to focus on a poster in a busy retail store or for those who are so passionate

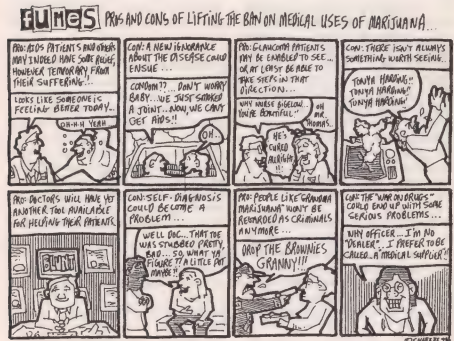


about this fact that they wish to turn on all their friends. The book is sold wherever the posters are. Look for it. (Netta Gilboa)

HOT WACKS BOOK: SUPPLEMENTS 1 & 2 (The Hot Wacks Press, Paperback, 200 pages, \$9.95 (#1), \$11.95 (#2)) From Abba to ZZ Top, these are supplements to the constantly growing bootleg record and CD rating guide and discography. Like the original *Hot Wacks Book* (800 pages for \$16.95), each entry is full of detailed data: bootleg title, tracks, recording date and venue, bootleg record company and sound ratings. Amazing how many new bootlegs come out every year, not just from artists like U2, Springsteen and Dylan, but modern rockers like Morrissey, NIN and L7.

Very gray indeed is the five-page monster list of bootleg videos **FOR SALE** (at \$33.00 each) in the back of the book. (Alan Shechter)

HOW TO BEAT "HONESTY" TESTS By Sneaky Pete (Loompanics Unlimited, Paperback, 56 pages, \$5.95) Employers have turned to asking applicants to fill out answers to psychological tests in the hopes they can weed out fundamentally dishonest people before they get hired. Personally, I've failed every one of these tests I've ever taken and remember being infuriated that the fact I was a female who had visited adult bookstores and read porn magazines counted against me. You might wonder what such a question even has to do with managing a retail store, but that gives you a clue as to why we need books on these gray value judgment oriented tests. Not surprisingly, the book explains that truly honest people are certain to fail these tests. Explored are the history of these tests, how they are scored, how to keep your answers consistent and a critique of the most commonly used tests out there. Worth a look if you're job hunting. (Netta Gilboa)



subject before. This awesome work explains who hustles, how they find customers, who buys sex, how to set yourself up in business and even why you shouldn't do it. Our favorite chapter (of course) was the one entitled "Gray Areas" which covered things like sex with the boss, adopted sons, hustling in bars and sugar daddys. Highly recommended if the subject interests you. (Netta Gilboa) [E]

INCREDIBLY STRANGE FILMS (RE/Search Publications, Paperback, 230 pages, \$17.99) Cult movies are the theme here including genres such as bikers, beach parties, women in prison, educational, sexploitation, mondo, industrial, jeopardy and LSD. There are interviews with directors Herschell Gordon Lewis, Russ Meyer and essays on people like George Romero and films like *Wizard of Gore*. This is a great introduction for those who've only seen one or two of these flicks as well as a reference work for aficionados. A must if you have a weakness for "bad" movies. (Netta Gilboa) [E]

INCREDIBLY STRANGE MUSIC Volume 2 Edited by V. Vale and A. Juno (RE/Search Publications, Paperback, 200 pages, \$17.99) This lavishly illustrated book is a continuation of neglected records from the 1950s to the 1970s that might be found at garage sales. Included are people like Jello Biafra and Ken Nordine, who speak about their favorite obscure records. A must for record collectors and cult movie collectors. (Netta Gilboa) [E]

LED ZEPPELIN LIVE: An Illustrated Exploration Of Underground Tapes By Luis Rey (The Hot Wacks Press, Paperback, 336 pages, \$16.95) More than just a listing of Zeppelin concert dates, this gives details of every known Zeppelin show from their September, 1968 Scandinavian tour (as the New Yardbirds), to July 7, 1980's final show in Berlin, Germany. All shows are covered. Each gig is accompanied by a detailed tape/concert review and I was astounded by the journalistic completeness of the documentation. Also included are 29 pages describing each song, A to Z, from "Achilles Last Stand" to "Your Time Is Gonna Come," as well as many "live-only" ditties in between. Amazingly comprehensive. (Alan Sheckter) [E]

LOVE IN VAIN: A Vision Of Robert Johnson By Alan Greenberg (Da Capo Press, Inc., Paperback, 272 pages, \$13.95) Drawing from myth, legend, on-the-scene research and his recordings, Greenberg explores the world of Delta blues musician Robert

Johnson. Presented as a screenplay that reads like literature, this is a must to read if you're interested in the blues or in life in Mississippi in the early 1900s. Look for this book to be made into a movie to be directed by Martin Scorsese. (Netta Gilboa) [E]

MODERN PRIMITIVES Edited By V. Vale and Andrea Juno (RE/Search Publications, Paperback, 212 pages, \$14.99) Subtitled "An Investigation of Contemporary Adornment & Ritual," this shocking examination from RE/Search deals both narratively and pictorially with tattooing, body piercing and scarification. One of the "subjects" examined, famed body experimenter Fakir Musafar, explains his fascination with body modification (stretching the neck and genitalia, forced slimming of the waist with a metal belt, etc.), dates back to his days as a child, reading encyclopedias and other illustrated reference materials about primitive rituals and viewed them "not as objects of derision, but as role models signifying a forgotten direction for future development and evolution." Other spellbinding subjects (there are 24), include sword-swallowing, fire-eating Captain Don, tattoo sideshow spectacle Tattoo Mike, underground piercing and tattoo video producing couple Genesis and Paula P-Orridge as well as respected San Franciscan tattooist Lyle Tuttle. A serious work for those intrigued by these daring practices. (Alan Sheckter) [E]

MY LIFE AS A PORNOGRAPHER & OTHER INDECENT ACTS By John Preston (Masquerade Books, Inc., Paperback, 266 pages, \$12.95) This is a serious, not sleazy narrative work from famed sexual non-conformist and pornographer John Preston. Most of his writing, essays and articles deal with gay pornography, though some passages tell tales of S/M and dominatrixes. Among other topics covered are gay pride, sexual health, the state of pornography and even underwear as pornography. Perhaps Preston's scholarly, yet non-conformist views can be best summed up in the closing sentence in the book - "...The future of gay erotica is in your hands. Release it. Let it come. Give yourself over to be used as artistic inspiration... The way to get better pornography is to give pornographers better sex." (Alan Sheckter) [E]

NATIONAL 800/900 TELEPHONE SERVICE CODE BOOK By Kenneth Sperry (CRB Research Books, Inc., Paperback, 80 pages) This concise book mostly contains explanations and definitions of the first three numbers in telephone numbers having 800

and 900 prefixes. Noting that with 800 numbers 000 through 199 are not used, some examples are that any 1-800-288-XXXX number is routed through MCI and 1-800-624-XXXX are through AT&T. (Both MCI and AT&T utilize many numbers). 286 is Southern New England Telephone, 865 is routed through the Hawaiian Telephone Co., etc. 900 numbers, only around since about 1980, also have the same system of assigning the first three digits to a long distance company. While this is somewhat interesting, it would be more so to see a directory of unusual 800 and 900 numbers (such as 1-900-909-NASA where the caller can hear live conversations between astronauts and mission control as well as other commentary and updates during space shuttle missions). That's the book I want to see! (Alan Sheckter) [E]

NETIQUETTE By Virginia Shea (Albion Books, Paperback, 160 pages, \$19.95) Okay, you're a big shot executive at your company. You have a state of the art PC and a modem that you know will act as a gateway not only for communications within your company, but to that information superhighway, the Internet. Sometimes, one forgets that even though modern day computing and communicating is a fairly new thing, there are manners and social graces to be followed, thus *Netiquette*.

With one varied bit of punctuation, your whole message and attitude may be misinterpreted or taken the wrong way. Learn how to let someone know you are kidding with them, when to make public comments, when not to and how to flame someone (yell at them). Before jumping on the Internet bandwagon, either have someone carefully show you the ropes, or - buy this book. Hell, buy the book anyway. Shea's done a great job! (Alan Sheckter) [E]

NEXT TIME, SHE'LL BE DEAD: Battering & How To Stop It By Ann Jones (Beacon Press, Hardcover, 272 pages, \$22.00) Wife abuse was a trendy media topic for a while. Sadly, it's no longer discussed much although it will be in vogue again briefly with the OJ trial. This powerful book explains the problem well to those unfamiliar with this complex subject. It focuses on how we unwittingly encourage violence against women. Most of the book addresses what happens when women try to leave and shows the reality that they are often still beaten, raped and murdered *after* they've left. Well done. (Netta Gilboa) [E]

NOTES AND TONES: Musician-To-Musician Interviews By Arthur Taylor (Da

Capo Press, Inc., Paperback, 300 pages, \$13.95) This is a re-publication of the original 1982 book, with the addition of a new intro and some never before published interviews.

Arthur Taylor was a musician himself, drumming with folks like Miles Davis, Thelonius Monk and John Coltrane. His proximity to these men made for insightful and sometimes shocking comments from these black musicians, especially since many of these interviews were from the racially unequal times of the 1960s and early 70s. Some wonderful photos accompany the no holds barred interviews. An eye opener that helps the reader visualize what these jazz musicians saw and felt. (Alan Shechter) ☐

THE ORIGINAL UNOFFICIAL JOINT SMOKING RULES By Simon Worman (Self-published, see ad in this section, 165 pages, \$17.95 ppd.) And now for something completely different. Rules - there are 75 of them according to Worman. This hilarious book (printed on hemp paper, I might add), is a great conversation piece for those who fondly remember their "getting stoned" days or those who are still living 'em.

Some rules are very obvious, like Rule #3, The Fire Rule, which states "you must have some fire to light the joint. Otherwise you cannot smoke it." Then there's the "Rolling A Joint That Won't Smoke Rule," where the penalty is that you have to re-roll the joint and you won't be allowed to partake in it, as well as the "Letting The Joint Go Out Rule," which states that if you can't pay attention to a lit object in your hand, you don't need to be smoking a joint. The most harsh rule is definitely Rule #28, the "Knocking The Tray Over Rule," where the penalty (especially if you just knocked over someone's entire stash onto high-pile carpet) may be death.

A glossary in the back includes words like baked, bunkweed, kind-bud, shotgun, etc. Cool, comical illustrations accompany each rule. Whimsical, one of a kind work. (Alan Shechter) ☐

OUTLAWS, LAWYERS AND BAD WOMEN By Arthur Winfield Knight (Potpourri Publications Company, P.O. Box 8278, Prairie Village, KS 66208. Paperback, 56 pages, \$5.00) Interested in some of America's best loved outlaws? We don't usually review poetry, but we made an exception for this well-researched book by one of our reviewers. There are poems on Jesse James, Billy the Kid, Doc Holiday, John Wesley Harding, Geronimo, Wyatt Earp, etc. Surprisingly good use of historical detail. Unique! (Netta Gilboa) ☐

THE PHOTOSHOP WOW! BOOK By

Linnea Dayton and Jack Davis (Peachpit Press, Paperback, 196 pages, \$35.00) Adobe Photoshop continues to be regarded as the most powerful and useful software program for processing photographic images in the personal computer. Wow! devotes the first portion of itself to a basic tutorial on Photoshop fundamentals. More clearly written than many manuals, current users will still benefit from reading this material.

Following that are 150 pages of tips and techniques set up to help you receive the most useful instruction for Photoshop 2.51, the latest version. Best yet, the disk bundled with Photoshop Wow! contains five filters from the acclaimed Kai's Power Tools, along with several other filters, sets of macros, and utilities. This disk alone is worth the price of the book, especially for any current user who doesn't already utilize Kai's Power Tools. Suffice to say that if you have any hopes of desktop publishing, you'll find Adobe Photoshop necessary. This book will help you get ahead of the learning curve. (John Koenig) ☐

PRISONER OF WOODSTOCK By Dallas Taylor (Thunder's Mouth Press, Hardcover, 246 pages, \$22.95) Taylor played as CSNY's drummer and then became a junkie. He recovered and became a successful counselor working with addicted youth. In 1989, he was diagnosed with terminal liver disease and in 1990 his old friends reunited to raise enough money to save his life. There's lots of trivia here about CSNY members, but the real story is about surviving and learning that it was friendships, not drugs, worth remembering from the 1960s. Highly recommended. (Netta Gilboa) ☐

PROFESSIONAL STUDIO TECHNIQUES: Imaging Essentials with Adobe Illustrator, Adobe Photoshop, Adobe Dimensions and Adobe Premiere. (Adobe Press/Hayden Books, Paperback, 120 pages, \$39.95) A tremendously useful volume for relatively advanced graphics and scanner users. Many people can go a long way only knowing a little bit about how to use powerful graphics programs such as Adobe Illustrator. Imaging Essentials takes you further into the programs, one step closer to mastering these tools of design.

Hundreds of photographs provide a superb primer for the next logical advancement in your computer design education. If you use any of the above graphic tools in your work, you owe it to yourself to study Imaging Essentials closely. The cost of the book will come back to you many times over as reflected in improvements in the quality of your work. (John Koenig) ☐

PSYCHEDELIC SHAMANISM: The Cultivation, Preparation And Shamanic Use Of Psychotropic Plants By Jim DeKorne (Loompanics Unlimited, Paperback, 163 pages, \$19.95) Here's all the technical information you'll ever need in one place if you're on a quest to explore "inner-space." This book has chapters on psilocybin, mescaline, belladonna, alkaloids and many many more. There are beautiful photographs, a superb bibliography, and even information on dosages, typical reactions, dangerous combinations, etc. (Netta Gilboa) ☐

ROCK ALBUMS OF THE '70S: A Critical Guide By Robert Christgau (Da Capo Press, Inc., Paperback, 472 pages, \$15.95) Former music editor for *The Voice*, *Newsday* and columnist for *Esquire*, Christgau listened to everything that came out, inspiring him to compose ratings and 1-2 column reviews/opinions of thousands or records from that memorable decade - the 1970s. Written in 1981, it's relevant now with the renewed interest in bands like Cheap Trick and continued interest in those 20+ year old supergroups.

It makes for a comprehensive, yet highly opinionated work (that's a good one, huh? One reviewer calling another opinionated). A very wide range of artists are reviewed. Joe Jackson and Michael Jackson's records are side by side, as are Diana Ross and Roxy Music, and that makes for a nice variety.

An exhaustive work that gives equal time to both the famous and the infamous. (Alan Shechter) ☐

SAD MACS, BOMBS, AND OTHER DISASTERS By Ted Landau, (Addison-Wesley Publishing Co., Paperback, 640 pages, \$24.95) Everyone who spends much time with their computers knows the sinking feeling of drive crashes, bombs on the screen (Mac users), and the lost hours or days spent on the phone with tech people. *Sad Macs, Bombs, and Other Disasters* provides Macintosh users with a resource to get back in the saddle on your own and correct many of the problems you'll encounter at one time or another. Generous use of message box and screen reproductions helps the reader determine just what problem they are dealing with. Often that's half the battle, figuring out what's really happening.

Step-by-step descriptions provided by Landau are clear and helpful. More complex situations such as system errors, startup and disk problems and all manner of other weird problems are also addressed. Most impressive is this veritable fountain of knowledge is the reader's feeling of security gained after reading whatever section you're working

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through. You won't feel like an idiot because you don't know what to do. Author Landau takes you by the hand and freely provides assistance. This is a valuable reference book that should be kept within easy reach of your computer desk. (John Koenig) □

SCANNERS & SECRET FREQUENCIES

By Henry L. Eisonson (INDEX Publishing Group, Paperback, 322 pages, \$19.95) This awesome book deals with the gray world of scanners, including how to buy and operate one and how to modify it to pick up things it shouldn't. There are chapters on amateur radio, CB radios, telephone conversations, advanced scanning to grab faxes and data, etc. The book also has a glossary, list of clubs and associations and a bibliography of relevant publications. This is by far the best book on the subject. (Netta Gilboa) □

SCREENING THE SEXES: Homosexuality In The Movies By Parker Tyler (Da Capo Press, Paperback, 365 pages, \$15.95) This academic work goes through Hollywood's history and divides homosexual roles in films into categories. There are chapters on transvestites, homosexuals as fatal killers, funny gays, people wearing uniforms, etc. Re-examines the way many popular films are perceived, making this of great interest to film buffs. It has 22 pages of unusual pictures including a great one of gay manners and mannerisms from *The Boys in the Band*. (Netta Gilboa) □

SECRETS OF A SUPER HACKER By The Nightmare (Loompanics Unlimited, Paperback, 224 pages, \$19.95) There have been very few books published from a hacker's point of view. This one gives away secrets and takes you inside the author's mind with him. There are chapters on the history of hacking, passwords, social engineering, BBSs, relevant laws, public access computers and how to keep from getting caught. If every security expert and system administrator read this book, we might make some progress in securing all of the systems hackers can presently exploit.

Hopefully it will also inspire other hackers to want to write books of their own. No matter what follows it though, *Secrets Of A Super Hacker* is one of those landmark books destined to become a classic. Highly recommended if our articles on hacking have piqued your interest. (Netta Gilboa) □

SECRETS OF METHAMPHETAMINE

MANUFACTURE By Uncle Fester (Loompanics Unlimited, Paperback, 202 pages, \$24.95) In this very gray book, every step of manufacturing speed is covered from purchasing chemicals and lab equipment to keeping out of trouble with the law. Lest you think very few people would want such a book, the proof of its popularity is the fact that this is the third edition. Assuming you are actually going to manufacture these substances, the author promises that "great evidence has been placed upon the use of over-the-counter medicines and hardware store chemicals as starting materials." (Netta Gilboa) □

SEEDS OF THE SIXTIES By Andrew Jamison and Ron Eyerman (University Of California Press, Hardcover, 248 pages, \$25.00) Everybody and their mother has written about the '60s. This book takes an unusual approach by focusing on specific individuals often ignored in other discussions of the era. Credited with "the reconceptualization of culture," are Allen Ginsberg, James Baldwin and Mary McCarthy. The chapter on "Making Politics Personal" covers Saul Alinsky, Dorothy Day and Martin Luther King, Jr. Others highlighted include Rachel Carson, Margaret Mead, Herbert Marcuse and Eric Fromm. This unique approach finally answers the questions about who planted the intellectual seeds that brought Sixties radicalism about. (Netta Gilboa) □

SEXUAL PORTRAITS: Photographs Of Radical Sexuality By Michael A. Rosen (Shaynew Press, Dept. GA, P.O. Box 425221, S.F., CA 94142, Paperback, 66 pages, \$28.00) Piercings, bondage, tattoos, restraints and

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leather gear are the focus of these unusual and provocative photos. After you look at the people and think you know what they're about, you can read the short interviews which will invariably send you back to look at the photos once again. The gray areas of power, restraint and mixing pain with pleasure are explored in such a manner as to leave the viewer curious and full of thoughts as opposed to a dry textbook promising all the answers. Very graphic photography reproduced on quality paper. (Netta Gilboa) □

THE SHORTWAVE LISTENER'S Q & A

BOOK By Anita McCormick (TAB Books, Paperback, 160 pages \$12.95) Ideal for beginners, this book discusses the history of shortwave, equipment to buy, how to tune in, where to get frequencies and broadcast times and how to write reception reports. This is so lavishly illustrated and simple to read that you can become an expert in about an hour. Highly recommended if you're curious about this hobby. (Netta Gilboa) □

SKINHEAD STREET GANGS By Loren Christensen (Paladin Press, Paperback, 234 pages) This book is written through the eyes of a police officer, which Christensen was in Portland, OR. Partially because the press referred to her as a national expert on neo-Nazis, she then took a crash course to quickly become an expert, and also watched the streets of Portland in the late 80s as waves of skinhead vandalism, graffiti, harassment, intimidation and assault were increasing. A special Gang Enforcement Team was created.

This is the first scholarly, complete, in-depth book I've seen on the subject and it's a top notch, thorough effort. Areas of focus include the race war, tactics, skinhead hate targets, crossburning, the role of women skinheads and the importance of boots (to kick with). Excellent photographs (many taken by or confiscated by police) greatly illustrate the hair, tattoos, clothing and pieces of propaganda from this fringe group. (Alan Shechter) □

STRANGE & UNEXPLAINED MYSTERIES OF THE 20TH CENTURY By Jenny Randles (Sterling Publishing Co., Inc., Paperback, 144 pages, \$14.95) Maybe it's because the 20th Century has had the most

modern methods of spreading news, with satellites and cable. But for whatever the reason, this century has had its greater than average share of supernatural or unexplainable mysteries. Many of these (as well as centuries-old mysteries like the Loch Ness monster and Big Foot are explored here, many with great photos.

The book is set up chronologically from February, 1900's mysterious disappearance of two girls and a teacher during an Australian school outing, to a September 1993 case of a Dublin couple whose baby alarm device emitted mysterious screams, music and machinery noises. There are dozens of mysteries explored here, well documented and well researched. Recommended. (Alan Sheckter) [E]

TECHNIQUES OF THE PROFESSIONAL PICKPOCKET By Wayne B. Yeager (Loompanics Unlimited, Paperback, 74 pages, \$12.00) You surely realize there are people who make their living stealing your wallet. This book covers how criminals accurately guess which pocket has your money, three ways to silently slip pockets open, how to bump a wallet out of a pocket, using accomplices to create distractions and even how to steal a watch right off someone's wrist. It's definitely worth a look if you carry lots of cash, want to learn more about your safety or if you've ever been a victim and remain confused about how they did it. (Netta Gilboa) [E]

THE TELEVISION GRAY MARKET By Henry L. Eisenson (Paladin Press, Paperback, 162 pages, \$23.75) Here's the real scoop about cable TV converter boxes, satellite TV signals and scrambling, and copy protection on videotapes. Sold "of course" for educational and entertainment purposes only, there's also much here on the gray market dealers, consumers and law enforcement activities in this field. Finally, there is also a resource list of suppliers, specialized periodicals and a glossary. The best book around, if this subject interests you. (Netta Gilboa) [E]

TEX AVERY: King Of Cartoons By Joe Adamson (Da Capo Press, Paperback, 242 pages, \$15.95) Tex Avery is the animator who created Bugs Bunny. Here's the gray story of getting the Looney Toones cartoons off the ground and into the public eye. Avery's cartoons were filled with sex and violence which is discussed at length. Wonderful pictures and a filmography make this worth owning. Well done. (Netta Gilboa) [E]

THIS IS THE MAC: It's Supposed to be Fun! By Arthur Naiman, John Kadyk and a cast of thousands (Peachpit Press, 800-283-9444, Paperback, 350 pages, \$15.00) Aimed at beginners with Macintosh computers, this is a much smaller, easier to digest version of *The Macintosh Bible*. The entire introduction from that book is included, as well as the material on Mac basics that's proven so popular. Then the latest hardware offerings for the Mac are wrapped into the package. In only 350 pages are contained much of the most logical and immediately helpful information Mac users could ask for. If you know someone who has recently come into ownership of their first Mac, buy them this book. (John Koenig) [E]

THIS WHEEL'S ON FIRE: Levon Helm and the Story of The Band By Levon Helm with Stephen Davis (William Morrow and Company, Inc., Hardcover, 320 pages, \$22.00) Levon Helm has been a force in music for over 30 years now. Playing with Ronnie Hawkins and The Hawks from the late 1950s through the early 1960s (with future Band-mates Robbie Robertson, Rick Danko, Richard Manuel and Garth Hudson), and The Band since 1965, as well as many stops along the way, Helm's life and times are chronicled here in a wise, humorous and often touching way.

The book starts out with the sad tale of March 1986, Richard Manuel's final appearance on Earth, then moves back to 1947 when Levon was a seven-year-old working on his daddy's farm near Turkey Scratch, AR.

More than just a boring biography, *This Wheel's On Fire* certainly shows that Levon had an important and interesting place in American music (even though most of The Band was/is Canadian).

There are insights and remembrances of Bill Graham, Martin Scorsese and *The Last Waltz*, playing at fellow Arkansawyer Bill Clinton's inauguration, and of course, Dylan. Nice section of glossy photos, too. A must read! (Alan Sheckter) [E]

THE TOP SECRET REGISTRY OF U.S. GOVERNMENT RADIO FREQUENCIES: 8th Edition By Tom Kneitel (CRB Research Books Incorporated, Paperback, 274 pages) If you own a scanner, it's legal to listen in to anything broadcast with the exception of cellular telephone calls. This book assumes you want to listen to interesting stuff, and so it provides information on frequencies used by the military, NASA, USDA, USAF, U.S. Army, FAA, U.S. Coast Guard, U.S. Customs Service, DEA, FBI, U.S. Dept. Of Labor, National Park Service, USPS, U.S. Secret

Service, Veterans Administration, etc. You might have to move around with your scanner to hear all of these agencies, but it doesn't take much thinking to figure out the value of owning a scanner and this book if you are actively breaking the law on a large scale and wanted to monitor whether they're on to you. The book also addresses the ethics of using the information you've heard and offers a brief glossary to help you figure out the lingo in what you're listening to. Happy hunting! (Netta Gilboa) [E]

TUNE IN ON TELEPHONE CALLS: Scanner & Shortwave Frequency Directory By Tom Kneitel (CRB Research Books, Inc., Paperback, 160 pages) A recently developed, gray pastime is to listen in on people's "private" telephone calls. Direct line conventional telephones are not being invaded much, but calls made on the more modern apparatus, like car phones and cordless telephones can easily be overheard. Anyone with a shortwave receiver, police scanner or other deviously converted equipment can listen, whether they be a hobbyist, crook or law enforcement representative.

This book acts as an awareness enhancer for possible victims, but mostly it gives info and lists frequencies for you to zero in on cordless calls, pagers, ship to shore calls, wilderness two-way calls, railroad calls and others. If you like to eavesdrop, this book is for you. (Alan Sheckter) [E]

UFOS: The Final Answer? By David and Therese Marie Barclay (Sterling Publishing Co., Inc., Paperback, 192 pages, \$9.95) Eight authors and researchers critique the current state of UFO knowledge and discuss where the field is likely to head in the next century. There are chapters on the history of UFO sightings, psychological motivations for the belief and disbelief in UFOs, and another chapter asserting that while 90% of all UFO claims have natural causes, there are still thousands of sightings that cannot be dismissed so lightly. (Netta Gilboa) [E]

THE WAR WITHIN: America's Battle Over Vietnam By Tom Wells (University of California Press, Hardcover, 712 pages, \$30.00) Wells was a college professor who is biased against U.S. intervention in Vietnam. Wells traces the history of how anti-war activists resulted in the U.S. ending its longest war. Much attention is paid to Nixon's lack of understanding of anti-war protesters. Worth reading if you were around back then or are too young to remember any of it. (Netta Gilboa) [E]



A DANGEROUS WOMAN (MCA/Universal Home Video, 93 minutes) Debra Winger is terrific in this film about a woman who is slightly handicapped emotionally. She is a strong believer in speaking the truth regardless of the consequences. In this moving drama, Winger's character comes alive and makes some adult decisions the people around her are shocked by. Billed as "the story of a woman no one noticed until it was too late," *A Dangerous Woman* says something about all sorts of people who walk around living lives of quiet desperation. Worth seeing. (Netta Gilboa) ★

A FAR OFF PLACE (Walt Disney Home Video, 117 minutes) Animal rights are explored in this film about poaching in Africa where elephants are killed for their ivory tusks. Two brave kids take matters into their own hands after their family members are killed for opposing the poaching. A local helps them and together they escape and ultimately destroy millions of dollars worth of ivory tusks. It's a shame the ivory was not shown being merchandised so people could be educated about what products to avoid buying. Otherwise, a fine film. (Netta Gilboa) ★

A PERFECT WORLD (Warner Home Video, 138 minutes) Kevin Costner and Clint Eastwood star in this action drama about an escaped con who takes an eight-year-old boy hostage. The relationship that develops between them becomes the focus of the film and *A Perfect World* does a commendable job of showing the strong impact that people you meet briefly can have on the rest of your life. Some very gray issues are explored such as challenging a child's religion and whether to have sex in the presence of a child. Worth seeing. (Netta Gilboa) ★

ACE VENTURA: PET DETECTIVE (Warner Home Video) This comedy is about a kooky detective who specializes in stolen

live animals. Besides the cute storyline about a kidnapped dolphin, there are some great scenes here involving other animals. Pretty funny without crossing the line into stupid humor and without expecting the animals to carry the film. (Netta Gilboa) ★

ADDAMS FAMILY VALUES (Paramount Pictures, 94 minutes) The characters from the legendary TV show are reunited for the arrival of Morticia and Gomez's new baby, Pubert. The casting includes Angelica Houston, Christopher Lloyd, Raul Julia and Joan Cusack. The plot concerns a race to stop Pubert's evil nanny from stealing Uncle Fester's heart and fortune. Surprisingly well done. It's worth seeing if you liked the TV show. (Netta Gilboa) ★

AIRBORNE (Warner Home Video, 91 minutes) Billed as "The world's only rock 'n' rollerblade movie," this love story is about a California surfdude whose parents ship him off to Cincinnati, OH for six months. He takes up the sport of rollerblade instead and falls for his rival's sister. Awesome soundtrack by Steve Miller, Stewart Copeland and others round out a cute script and good casting. Worth seeing. (Netta Gilboa) ★

ALL ABOUT EVE - MARXMAN (A&M Records Inc., 4 minutes) This rock video deserves special mention as the song deals with the un-sexy topic of battered women. The song is super sympathetic to the plight of women who are beaten, yet love the men and choose to stay. It comes down hard on the abusers and even ends with a plug for the Nat'l. Coalition Against Domestic Violence. Impressive effort! (Netta Gilboa) ★

ALL TIED UP (Columbia Tristar Home Video, 90 minutes) Three roommates decide to tie up and hold captive the fiancé of one of the women to teach him a lesson, after they decide he slept with someone else based on circumstantial evidence. In the process, they each learn something about the art of

relationships. Interesting concept last used with Dabney Coleman in *9 to 5*. This film's "victim" is far more appealing. Cute. (Netta Gilboa) ★

BANK ROBBER (LIVE Home Video, 94 minutes) Patrick Dempsey and Lisa Bonet star in this erotic comedy about a bank robber. The bank he stole from reports way higher losses than the actual amount and the robber's photo ends up on the TV news. He holes up in a cheap hotel and all sorts of weasels hit him up for payoffs in exchange for not turning him in. Truly an unusual plot! (Netta Gilboa) ★

BATMAN: MASK OF THE PHANTASM (Warner Home Video, 75 minutes) Animation brings the Batman comics to life in this full-length film. This Batman has no Robin cohort, is portrayed as having an interest in ladies and is not afraid to throw a punch to stop crime. Batman battles The Joker and both characters are drawn slightly differently than in the TV series. Perhaps this was done for legal reasons or because nearly two decades have passed since the TV episodes aired. Surely different artists draw differently too. Worth a look if animation fascinates you or you're a Batman fan. (Netta Gilboa) ★

BEETHOVEN'S 2ND (MCA/Universal Home Video, 89 minutes) Here's a light-hearted comedy about the gray areas of pet ownership. Two dog owners fiercely protect their interests in a litter of pedigree puppies. Debi Mazur and Charles Grodin star, although the dogs steal the film. Thoroughly amusing, and believable too. (Netta Gilboa) ★

THE BEVERLY HILLBILLIES (Fox Video, 93 minutes) This comedy updates the famous television show about a family of backwards billionaires who move to Beverly Hills, CA. Superb casting includes stars Dabney Coleman, Lily Tomlin and Cloris Leachman and cameos by Zsa Zsa Gabor, Dolly Parton

and Buddy Ebsen. Lots of social climbers and scam artists try to take advantage of the Clampetts in the 90s. I never cared much for this TV show, but thought the movie was great. Worth seeing. (Netta Gilboa) ★

BODY PARTS (Night Vision, 60 minutes) Wow! This video is full of the most beautiful women bearing their all for your viewing pleasure. You'll see every part of their gorgeous female anatomy from top to bottom. Be careful with this one, you might go blind! (Jeff Wampler) ★

BODY SNATCHERS: THE INVASION CONTINUES (Warner Home Video, 84 minutes) Special effects dominate this convincing horror film about people who get transformed into human monsters while they sleep. In never saw the original, yet found this sequel self-explanatory. Meg Tilly is terrific as is Forest Whitaker. Worth seeing if you like to be spooked by films. (Netta Gilboa) ★

BOULEVARD OF BROKEN DREAMS (Academy Entertainment, 95 minutes) This superb drama focuses on the dark side of success. It profiles a successful screenwriter for who stardom ruined his personal life. Now, battling cancer and racing against the clock, he decides he must rebuild his life. Highly recommended. (Netta Gilboa) ★

CALENDAR GIRL (Columbia Tristar Home Video, 91 minutes) Three friends go to Hollywood in search of Marilyn Monroe whom they have fantasized about for years. She proves to be more difficult to find than they think, leading to some comic experiences. 90210 star, Jason Priestly, finally does meet her and hooks one of his friends up with a date none of them will ever forget. Cute, especially considering the work involved in portraying Monroe. (Netta Gilboa) ★

CHANTILLY LACE (Columbia Tristar Home Video, 102 minutes) Seven women get together for seasonal retreats at a cabin and discuss life, love, sex, death, jobs, marriage, etc. Jill Eikenberry, JoBeth Williams, Ally Sheedy, Talia Shire, Lindsay Crouse, Martha Plimpton and Helen Slater star in this film that will appeal to fans of *Fried Green Tomatoes*, *Return Of The Secaucus 7* and *Steel Magnolias*. *Chantilly Lace* is a powerful drama about the fluid nature of friendship. Highly recommended. (Netta Gilboa) ★

CLASS OF 1999 PART 2 (Vidmark, 91 minutes) This sci-fi sequel focuses on a high school substitute teacher who is really an android in disguise. It deals with the gray subject of violence in the schools. Lots of special effects, fires, bullets and punching with no need to have seen the original film before seeing this one. (Netta Gilboa) ★

CONFESSIONS OF A HITMAN (Hemdale Home Video, Inc., 93 minutes) A Mafia hitman steals four million dollars from his mobster uncle and spends the rest of the film being chased. At the end he spends the money in a most unusual manner. Worth seeing if you like thrillers or enjoy the music of Billy Talbot, whose songs are used in the soundtrack. (Netta Gilboa) ★

THE CUSTODIAN (Academy Entertainment) Police corruption is the theme here. There are no big plot surprises either. Still, it raises a lot of questions about deceit, corporate policies and

why men go wrong. Held my interest, but just barely. (Netta Gilboa) ★

DANGEROUS HEART (MCA Universal Home Video, 94 minutes) A drug dealer befriends and dates the widow of an undercover cop he murdered. His motivation is to uncover the one million dollars the cop stole from him during a bust. He ends up falling for the woman and complicating both of their lives. Better than average. (Netta Gilboa) ★

DAZED AND CONFUSED (MCA/Universal Home Video, 103 minutes) It's the last day of high school in 1976 and a group of two dozen students are shown. Some get their kicks hazing those younger than themselves. Others get their kicks destroying property, smoking pot and getting drunk. Alas, the film has too many characters to develop any of them very deeply. I found myself caring about very few of them and thinking of the many varieties of high school issues not explored. Worth seeing if you are interested in a positive media portrayal of drug use or if you ever find yourself thinking back to your own high school days. (Netta Gilboa) ★

DEAD BOY CAN'T FLY (VCI Home Video, 102 minutes) This powerful cult movie can be compared to a 90s version of *A Clockwork Orange*. Three punk youths are fascinated with violence as a form of entertainment. Highly recommended as an exploration of some of the motivations behind criminal deviance and street gangs. (Netta Gilboa) ★

DEATHWISH 5 (Vidmark Inc., 95 minutes) Charles Bronson sure has an unlikely set of friends. In each film, one of his friends gets hurt by a bad guy and so Bronson gets revenge for them vigilante style in *Deathwish 5* (which does not rely on your having seen parts 1-4). Bronson's ex-girlfriend has married a mobster who has interfered with her fashion business and what seems like the entire New York City garment district. Well done with the usual amount of blood and guts. (Netta Gilboa) ★

DEMOLITION MAN (Warner Brothers Home Video) Sylvester Stallone plays a cop frozen since 1996, now thawed out in 2032 to catch a deadly criminal (Wesley Snipes) who was also frozen since 1996. The world is a peaceful place in 2032. Crime is low and anything not good for you, is illegal; including smoking, drinking, salt and anything else that's enjoyable. Snipes threatens to destroy that peace. Since violent



The Beverly Hillbillies

FOX VIDEO



For Love Or Money

ANDY SCHWARTZ

crimes have been practically non-existent since 2010, Stallone is the only man who knows how to deal with men like Snipes. The cops in 2032 don't even carry guns and the only guns around are kept in a museum. This movie is fantastic. Everything, the acting, the special effects, the explosions, the fight scenes, the sets, they're all incredible! I watched it several times and honestly wouldn't mind seeing it again. If you haven't seen it yet, go rent it! Better get to the video store early, before they're all rented. (Jeff Wampler) ★

DIGITAL MUSICAL INSTRUMENTS AND THE WORLD OF MIDI (Red Pohaku Productions, 1621 Dole St. #1008, Honolulu, HI 96822-4840, 52 minutes) This instructional tape helps you choose, use, set up and troubleshoot drum machines, keyboards, synthesizers, sequencers and wind controllers. It's designed to help you save money and get it all up and running quickly. Well done. (Netta Gilboa) ★

THE DISAPPEARANCE OF CHRISTINA (MCA/Universal Home Video, 93 minutes) A man becomes a murder suspect after his wife disappears from a boat and he is the last person to have seen her alive. This superb thriller had me glued to my seat! It relied on a good script and acting, instead of violence and special effects, as most films in this genre do these days. Worth seeing. (Netta Gilboa) ★

DOUBLE BLAST (Vidmark Inc., 90 minutes) Linda Blair stars in this action film about an ancient tablet and the message it contains in hieroglyphics. Many people

compete to find the information the tablet contains first. Expert kickboxers provide much action and co-star in the film. I had never seen kickboxing before. It looks like a very handy skill to know. This is worth seeing if you like kung-fu type movies that rely more on action than plot. Great ending too. (Netta Gilboa) ★

DOUBLE EXPOSURE (Prism Entertainment) Lust, deceit and revenge are dished up in this action film. However, the acting and photography are better than the plot. I didn't really develop any sympathy for the characters before they got killed. Wait for this one to show up on cable. (Netta Gilboa) ★

DOUBLE OBSESSION (Columbia Tristar Home Video, 88 minutes) Margeaux Hemingway plays a mentally disturbed lesbian who develops unrequited feelings for her college roommate. Based on a true story, we see her kidnap, torture and murder. Hemingway is quite good in this disturbing film which has a particularly upsetting plot. This is one film few people will care to sit through twice. (Netta Gilboa) ★

DUTCH HACKER VIDEO (2600, P.O. Box 752, Middle Island, NY 11953, 25 minutes) I wondered whether I would understand what I was actually watching in this video about hackers obtaining "root" privileges on a military computer. I sure did! Emmanuel Goldstein, editor of 2600, describes for laymen what is happening at each step on the computer monitor. Technical quality of the video is excellent, and you won't be disappointed no matter

what your motives are for watching it. I enjoyed the interaction between the hackers and seeing the vulnerabilities of the system. The hackers obtained "root," guessed passwords, read E-mail, downloaded files, etc. There is much to be learned here of value to system administrators and this is a good introduction to the hacking mindset. It ends abruptly and doesn't attempt to explain or justify their actions, but more than delivers on information and entertainment value for the money. (Netta Gilboa) ★

EUROPEAN STRIP SEARCH (Night Vision, 60 minutes) Ever wondered what strip clubs were like in Europe? Well, here's your chance to find out. This video takes you to some well known, as well as some lesser known, clubs in Europe. As far as a documentary of European strip clubs goes, this is a decent video. But after watching this video, I really believe there is something to be said for American women. Watch it and you'll see what I mean. (Jeff Wampler) ★

FAMILY DOG (MCA/Universal Home Video, 47 minutes) Steven Spielberg and Tim Burton are the brains behind this animated series about the gray life of being a dog. There are constant challenges to get attention and treats; avoiding being punished and getting along with human owners and their friends. Admirable. (Netta Gilboa) ★

FATHER HOOD (Hollywood Pictures Home Video, 105 minutes) Patrick Swayze stars as a convicted criminal who wants to be reunited with his two children upon his release. The system has sent them to live elsewhere and so Swayze kidnaps them and runs with them for better or worse. It's a matter of opinion whether Swayze is a better or worse parent than the foster home the state has in mind. Swayze exposes cruelty and abuse there, but loses in the end. It's billed as an action-comedy, but *Father Hood* raises some very serious ethical questions. (Netta Gilboa) ★

FEARLESS (Warner Home Video, 118 minutes) Jeff Bridges stars as a man who survives a plane crash and develops the idea he is invincible. The film explores airplane crashes and how survivors adjust to handling the trauma. Great insight is provided into how airlines treat survivors and the type of therapy methods used. A serious tear-jerker, *Fearless* is a monumental effort on Hollywood's part. Definitely a movie you will not easily forget. Very highly recommended. (Netta Gilboa) ★

FOR LOVE OR MONEY (MCA/Universal

Home Video, 96 minutes) Michael J. Fox stars as a hotel concierge eager to own his own hotel. He begins negotiations with someone who can bankroll him and falls in love with a girl who can make or break the deal. He ends up forced to choose between the hotel and the girl. In between, the world of hotel concierges is explored. Fox scores theatre and concert tickets, retail "deals," takes care of pets and makes people feel catered to. It's worth noting that the movie's final and most important deal is saved by trading a ride for a pair of Grateful Dead tickets <grin>. Definitely worth seeing. (Netta Gilboa) ★

THE FOX AND THE HOUND (Walt Disney Home Video, 85 minutes) It's the animated adventures of two animals who befriend each other and don't realize at first that they are supposed to be enemies. Over time the hound, Copper, learns to hunt and his friendship with the fox, Tod, becomes strained after Copper lets Tod go and another hound becomes injured as a result. It has a happy ending. Of course. Very moving for adults and children alike. (Netta Gilboa) ★

FREAKED (Fox Video, 78 minutes) This thoroughly enjoyable sleeper should be sought after by anyone who enjoys cult films. Brooke Shields stars with Alex Winter, Randy Quaid, William Sadler and Mr. T. It's about three teens who stop at a freak show

and get turned into freaks for public display. The special effects are truly awesome! They have to be seen to be believed. The superb portrayal of physically deformed freaks as people with feelings and talents is also worth noting. The plot and acting are good enough to earn *Freaked* my vote for a must see film. (Netta Gilboa) ★

FREEFALL (Vidmark, Inc., 96 minutes) A female photographer from *Wild Earth* magazine is sent on assignment to photograph the Taita Falcon, thought to be extinct, but recently sighted in Africa. While there, she falls for a stuntman who turns out to be from Interpol - or is he? Her life is in danger and she has no idea who to trust. Definitely worth seeing if you like suspense. (Netta Gilboa) ★

THE FUGITIVE (Warner Home Video, 120 minutes) Harrison Ford stars as a man wrongly convicted of murdering his wife. Ford escapes en-route to prison and it's up to a U.S. Marshal, played by Tommy Lee Jones, to stop him. A superbly scripted plot and great acting make *The Fugitive* one great movie. Highly recommended for fans of drama, action, suspense and especially chase scenes. (Netta Gilboa) ★

THE GETAWAY (MCA/Universal Home Video, 115 minutes) Alec Baldwin, Kim Basinger and James Woods star in this superb suspense film about career criminals who hold up banks, armored trucks, etc. It's one of those films that keeps you at the edge of your seat from beginning to end. Deals with the gray areas of trust between partners and the fine art of unusual negotiations. (Netta Gilboa) ★

GHOST IN THE MACHINE (Fox Video, 93 minutes) Excellent special effects lend credibility to this unusual film about two hackers who track a dead serial killer whose soul is still very much alive in a large computer network. The killer is finally stopped through the use of a computer virus. *Ghost In The Machine* is very entertaining despite its implausibility. You should definitely see this if you are into thrillers, computers or serial killers. Just remember it's only a movie! (Netta Gilboa) ★

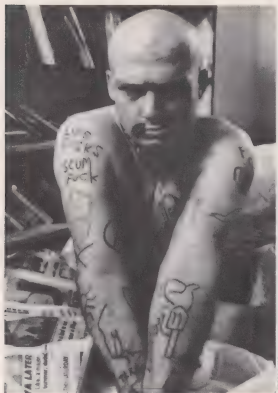
THE GOOD SON (Fox Video, 88 minutes) Ever wonder how some adult criminals behaved as children? This film certainly raised some questions along those lines. Macaulay Culkin stars as a malicious child who has a passion for murder. He is exposed by his visiting cousin (played by Elijah Wood). Yet, no adult around them quite wants to believe the truth until it's almost too late. *The Good Son* is surprisingly well done. (Netta Gilboa) ★

GRAMMY'S GREATEST MOMENTS: Vol. 1 and 2 (A*vision, 60 minutes each) David Crosby narrates these compilation tapes of the best performances of 35 years of Grammy awards. Included are duets by Phil Collins and David Crosby, Natalie Cole and Nat "King" Cole, Michael Bolton and Kenny G., and Barbara Streisand and Neil Diamond. Also contains "Come Together" performed by Aerosmith and "Sweet Dreams (Are Made Of This)" with Annie Lennox dressed like Elvis. (Netta Gilboa) ★

GRUMPY OLD MEN (Warner Home Video, 105 minutes) Jack Lemmon and Walter Mathau star in this comedy about two neighbors who constantly challenge each others friendship for fun. Then Ann Margaret moves into the neighborhood and captures both men's hearts. (Netta Gilboa) ★

GYPSY (Cabin Fever Entertainment, 150 minutes) Bette Midler and Ed Asner star in this film about a stage mother whose pushiness causes one of her daughters to abandon her and the other to become the world's most famous striptease artist, Gypsy Rose Lee. It happens by accident and Gypsy provides great insight into the worlds of show business and stripping. Midler is so good it's difficult to imagine anyone else playing the part. She probably took the role for the songs, but does some of her best acting ever too. Definitely worth seeing. (Netta Gilboa) ★

HARD TARGET (MCA/Universal Home Video, 97 minutes) Jean-Claude Van Damme stars as Chance Boudreau, an ex-marine turned drifter. A woman's father, also a drifter, is murdered and she enlists the help of Chance to find his killer. It turns out that some very rich men are paying large sums of money to hunt these drifters. The hunters quickly become the hunted when Van Damme becomes their target. Directed by John Woo, a world-famous action director, this film is unlike any of Van Damme's other movies. This has to be the best Van Damme film yet. If you want action, you'll definitely get it! (Jeff Wampler) ★



GG Allin in *Hated*

THE HARVEST (Columbia Tristar Home Video, 97 minutes) Imagine traveling abroad and waking up to discover you are missing a kidney. Miguel Ferrer is superb as a man who discovers there is a black market for human organs. This thriller keeps you at the edge of your seat as the butchers come back for the other kidney too. Worth seeing. (Netta Gilboa) ★

HATED: GG ALLIN & THE MURDER JUNKIES (Film Threat Video, 60 minutes) Subtitled "A Rock 'n' Roll Overdose," this documentary shows the things you may have read about in one of *Gray Areas'* interviews. This is not a video for the weak of stomach. Included in the documentary are pieces of video from GG Allin & the Murder Junkies performances, solo performances and interviews with band members, GG himself and one of GG's fans/friends. The video does a decent job of showing what GG Allin was about, but it could have been better. A more in-depth study of GG's life as a child and more interviews with fans would have been nice. I personally was left wanting to know more, but since this is the only documentary of his life that I have heard of, I would strongly recommend seeing it. It must be seen to be believed! (Jeff Wampler) ★

THE HAWK (Academy Entertainment, 84 minutes) What would you do if you suspected your spouse was a serial killer? That's the dilemma facing a suburban housewife with kids in this British thriller. Makes you ponder the gray line between trusting your instincts and the facts. (Netta Gilboa) ★

HEY FOLKS! IT'S INTERMISSION TIME! (Something Weird Video, P.O. Box 33664, Seattle, WA 98133, 105 minutes) Readers under 30 years of age have probably never seen these trailers which promoted the concession stands at drive-in and movie theaters during the 1950s, 60s and 70s. Older readers will feel a surge of nostalgia at seeing these pristine films compiled together on one videotape. There are some public service announcements and non-food ads, but expect to see more plugs for popcorn, hot dogs, soft drinks, hamburgers and candy than you can imagine. Best viewed while eating <grin>. (Netta Gilboa) ★

JERSEY GIRL (Columbia Tristar Home Video, 95 minutes) The gray areas of class are explored in this romantic comedy about a family oriented girl from North Jersey and a Manhattan Mercedes dealer. Her clothes, accent and behavior are at odds with his

high society lifestyle. Raises interesting questions about the choices we make to fit in. Definitely worth seeing. (Netta Gilboa) ★

THE JOY LUCK CLUB (Hollywood Pictures, 125 minutes) I was dazed by the time I sat through the *Joy Luck Club*. One joyless or brutal scene follows another in this film about four Chinese mothers and their four daughters trying to come to terms with one another and themselves. *Joy Luck Club* is filled with arranged marriages, bad marriages, dying mothers, adultery, rape and suicide. We see one of the characters drown her baby and another one leaves her two babies by the roadside. One of the mothers, as a girl in China, is kicked in the face by her mother and a daughter cuts her arm with a knife, bleeding into the soup her dying mother will drink; apparently, it's kind of healing/love ritual in Chinese culture. In one scene, a couple has sex standing up, but they don't seem to be having much fun. Maybe the producers should have cast Mickey Rourke as one of the Caucasian characters. Nobody has much fun. One of the daughters says, "I like being tragic," and you believe her. These women—mothers and daughters—are always beating their breasts and complaining about life. Oh, if only things were different. Oh, if only my mother understood me. Oh, if only my daughter obeyed me. And there's a lot of violin music to underscore their unhappiness. If you were fiddling for this soundtrack, you'd deserve a million bucks because you'd have to walk around with your arm in a sling for a year afterward. I got the feeling the "Joy Luck" ladies would have tears in their eyes when they went to the store to buy Cracker Jacks.

This is a film about life in the Chinese-American community. It's tough there, joyless. (The film's title is ironic.) But I don't believe that. My second wife was Chinese and her mother had come from China to this country after a bad first marriage. My wife's mother and her friends were just like the woman you'd see playing canasta or buying lottery tickets at Payless. Whenever I saw them, they were laughing and dunking their cookies in tea and I don't believe they thought they were tragic. Amy Tan, who wrote the novel and co-wrote the screenplay, tries to lighten up occasionally. One of the characters tells her mother, "Nothing I do ever pleases you," and the mother answers, "No, you make me happy," but it's hard to believe. In another scene, a couple is arguing about cat fleas and which one of them should pay for flea powder. It could be a scene from *The Honeymooners*. Unfortunately, it's played seriously. I kept waiting for the guy to tell his

wife, "One of these days, pow, right in the kisser." He didn't, but I still wanted to laugh. Do you remember the *Myth of Sisyphus*? The poor guy is in hell and he has to push a boulder uphill throughout eternity. When he nears the top, the boulder rolls down and he has to start all over again. It makes you tired thinking about it. After watching three Chinese women beat their breasts and bemoan their condition, rolling that boulder begins to look like a soft job. (Arthur Winfield Knight) ★

JUDGEMENT NIGHT (MCA/Universal Home Video, 110 minutes) The story of a few friends going out to a ball game, quickly turns to the story of a few friends running for their lives. Trying to beat traffic, they take a wrong turn and end up witnessing a drug hit. Denis Leary stars as the villain who must keep them from telling anyone what they saw as he chases them through the dark recesses of the city. Emilio Esteves and Cuba Gooding, Jr. also star. Good soundtrack, decent action. Denis Leary plays a great villain, so I say definitely worthy of your rental dollars. (Jeff Wampler) ★

JUST ANOTHER GIRL ON THE I.R.T. (LIVE Home Video, 96 minutes) Life in the projects is explored in this film about black high school students. Made by an independent black woman filmmaker, Leslie Hains, this film has an honesty that Hollywood might not have supported. The film is sensitive in its portrayal of everything from dreams of a better future to teenage pregnancy. Highly recommended. (Netta Gilboa) ★

JUST ONE OF THE GIRLS (Vidmark Entertainment, 94 minutes) Corey Haim stars in this teen comedy as Chris, a male student who poses as a female to avoid the school bully. The plan works all too well and Chris has to contend with the bully falling for him without revealing his true gender. Lots of poignant moments as differences between males and females are explored. Worth seeing. (Netta Gilboa) ★

LAST LIGHT (Vidmark Entertainment, 104 minutes) A death row prison guard befriends a condemned murderer awaiting execution. Kiefer Sutherland stars and directs this powerful action film. Explores prison corruption, violence by guards against inmates and friendships between people who are supposed to hate each other. According to the film there are 2676 people on death row in the U.S. between 1983 - 1993, 191 inmates were executed. Pretty grim statistics. Great film. (Netta Gilboa) ★

THE LAST PARTY (LIVE Home Video, 96 minutes) Robert Downey Jr. stars in this documentary style cult film. It follows the 1992 presidential campaigns and addresses social issues such as drugs, abortion rights, racism, street kids, guns, etc. The movie's strength is its cameos which includes snippets with: Patti Davis, Jerry Brown, Oliver Stone, Richard Lewis, Sean Penn, Oliver North, B-Real of Cypress Hill, Willie D., Spike Lee and G. Gordon Liddy. This is one of those rare films that gets better with repeated viewings. Highly recommended. A must to watch if the gray areas of politics interest you even slightly. (Netta Gilboa) ★

LETHAL NINJA (Vidmark Entertainment, 97 minutes) Another movie about a martial artist whose girl is being held hostage and he has to save her. The action scenes are horrible. You could see that the punches and kicks weren't landing. The worst part was the roller skating ninjas with blades in their skates. Come on, that's just stupid. And where do they get these actors? I kept looking for a guy holding cue cards somewhere. It reminded me of elementary school, when the teacher had someone in the class read a story out loud. My advice, unless every other video in the store is rented, skip it! (Jeff Wampler) ★

LOOK WHO'S TALKING NOW (Columbia Tristar Home Video, 95 minutes) John Travolta and Kirstie Alley are back in this humorous sequel about two dogs who speak. You don't need to have seen either of the two previous films to enjoy this. Diane Keaton and Danny DeVito supply the dog's voices. The scenes with the wolves and the seductive female boss were great. Worth seeing if you are a dog lover. (Netta Gilboa) ★

LURKING FEAR (Paramount Home Video, 76 minutes) This is a horror film based on a short story by H.P. Lovecraft in which a pair of lovers and a group of fortune hunters battle in a cemetery full of undead zombies. Great special effects add to the realism here. (Netta Gilboa) ★

MANHATTAN MURDER MYSTERY (Columbia Tristar Home Video, 107 minutes) Woody Allen reunites with Diane Keaton in this comedy that also stars Alan Alda and Anjelica Huston. Keaton becomes convinced one of their neighbors murdered his wife and tries to solve the mysteries her death creates. It seems the body keeps reappearing! The plot has several unexpected twists sure to keep you guessing. Worth seeing if you like mysteries or Woody Allen's comedic style. (Netta Gilboa) ★

ME & VERONICA (Columbia Tristar Home Video, 97 minutes) Two sisters reunite when one needs the other to care for her children. Patricia Wettling plays a welfare cheat bent on self-destruction and Elizabeth McGovern stars as the responsible sibling. This drama explores holding grudges, forgiveness and the art of learning to let go of the past. The film was quite depressing and did a good job of showing some of the many ambiguities of human behavior. (Netta Gilboa) ★

MIND BENDERS VOLUME 2 (Something Weird Video, 117 minutes) If you are even marginally interested in LSD and 60s drug culture, don't think of missing this video containing "scary drug education films." I was captivated by these high quality shorts which contained interviews with doctors, users and lots of attempts to simulate LSD effects for the camera. Well worth a look. (Netta Gilboa) ★

MODEL BY DAY (Academy Entertainment, 89 minutes) Someone is attacking New York City's top female models. Two of them decided to seek revenge vigilante style. Shannon Tweed and Sean Young star. Lots of pretty women, deaths and baffled police. (Netta Gilboa) ★

MONEY FOR NOTHING (Hollywood Pictures Home Video, 110 minutes) What would you do if you discovered \$1.2 million lying in the middle of the road? There's a gray area! John Cusack stars and he decides to keep the money, launder it and spend it. Debi Mazur co-stars as his girlfriend. Worth seeing. (Netta Gilboa) ★

MR. WONDERFUL (Warner Home Video) Matt Dillon tries to fix his ex-wife up with a new guy so she'll re-marry and his alimony payments will cease. He ends up falling in love with her again, or perhaps admitting he never stopped. William Hurt, Annabella Sciorra and Mary-Louise Parker co-star in this poignant comedy. Worth seeing for its examination of the perils and politics of the dating/mating game. (Netta Gilboa) ★

MURDER SO SWEET (Academy Entertainment, 94 minutes) People raise their eyebrows when a spouse dies of suspicious causes. But imagine the suspicion when it happens to two of your spouses. Harry Hamlin stars as the suspected murderer in this non-violent suspense film. (Netta Gilboa) ★

MY BOYFRIEND'S BACK (Touchstone

Home Video, 95 minutes) This cult comedy is about a teenager who is murdered in a hold-up as he is asking the girl he loves to the high school prom. He comes back to life after his funeral and tries to keep the date amidst intense prejudice from the community and a need to eat human flesh to keep from decaying. Unique! (Netta Gilboa) ★

MY LIFE (Columbia Tristar Home Video, 117 minutes) Michael Keaton gives his best performance since *Clean And Sober* in this drama about a man with terminal cancer who films videos in which he speaks to his yet unborn son about his life and philosophies. Brutally honest (for a movie), thoroughly engrossing and utterly convincing. Don't miss it. (Netta Gilboa) ★

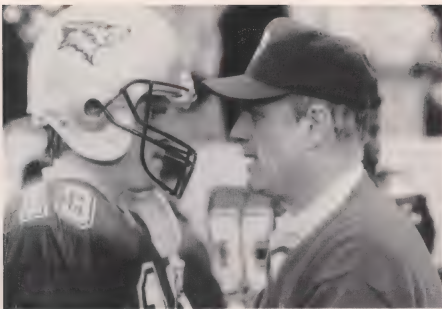
MY NEW GUN (Columbia Tristar Home Video, 99 minutes) Gun control is such a large gray area that I am unable to decide whether I am pro or con. Along comes this romantic comedy which shows some of the problems inexperienced users can run into. Whether you have an opinion on this issue or not, the film should hold your interest. It relies on non-stop action and plot twists, not preaching or taking sides. (Netta Gilboa) ★

NATIONAL LAMPOON'S LAST RESORT (Vidmark Inc., 93 minutes) This slapstick comedy is about a tourist resort called Treasure Island. They lure two scuba instructors to search for lost treasure, but alas the instructors turn out to be neither certified divers nor former Navy Seals as they claimed. Lots of mishaps, mayhem and general confusion. (Netta Gilboa) ★

THE PELICAN BRIEF (Warner Home Video, 140 minutes) This is one of those rare films that grabs you in the first few minutes and doesn't let go. A law student (Julia Roberts) researches who might have had motive to murder two Supreme Court justices. Turns out she's right and everyone she shows the legal brief she's written to starts dying. A terrific thriller that will not disappoint. (Netta Gilboa) ★

PHILADELPHIA (Columbia Tristar Home Video) When Andrew Beckett (Tom Hanks) tells his middle-class family he has AIDS and that he's going to sue his former employer for wrongfully firing him from the law firm he was a part of, his large family, without exception, stands behind him.

At this point you know Jonathan Demme, who directed *Philadelphia*, is a liar or a simpleton. I don't think anyone in the San Francisco Bay Area would get the kind of



The Program

Touchstone Pictures

total support Beckett does, and he certainly wouldn't get it in a homophobic state like Pennsylvania.

I taught college an hour from Pittsburgh for 27 years and a number of my students told me about their high school experiences beating up homosexuals when they didn't have anything else to do on the weekends. It was as natural to them as deer hunting.

Some people might say Pittsburgh is a shot and a beer town, that it's lower class than its eastern counterpart, but Philadelphia is just Pittsburgh with a tie. Philadelphia, after all, had one of the most reactionary cop-mayors in recent history, Frank Rizzo. He almost made Mayor Daly of Chicago look like a liberal.

Friends of mine who are open about being gay out west almost invariably tell me they retreat to the "closet" when they go back east, and the faculty members I knew who were gay were very careful to keep their personal lives private. Not one of them announced his sexual preference.

Probably Demme meant well, since *Philadelphia* is the first big-budget film about AIDS, but Beckett is a one dimensional character and, as Tom Hanks plays him, he seems to be neuter. You never see him and his lover Miguel (Antonio Banderas) sexually involved; in fact, they barely touch.

Beckett, as you might guess, loves the law and we get a couple of speeches where he tells us how much he loves justice. He's also an opera buff. There's a long, tearie scene where he wanders around a room lit by firelight. He has tears in his eyes as he listens to a Maria Callas recording so you know what a sensitive guy he is.

Possibly Demme and Ron Nyswaner, who

wrote *Philadelphia*, had to please so many interest groups that there was no way they could have made a picture with substance, but you can't help wishing they'd tried harder, that they'd been willing to offend someone.

Philadelphia, despite its good intentions, trivializes experience. Also, even though Tom Hanks lost thirty pounds to play Beckett — Hanks looks gaunt for the first time in his life — he isn't right for the role. There's something hollow at the center of his performance. (Demme should have cast a gay actor in the role).

As I left the theatre, I remembered saying goodbye to a gay friend in Sonoma a couple of years ago. It was dusk and the two of us sat on the steps of the Arts Center.

I told Paul my wife and I were driving back east through South Dakota and he said, "I was married in Aberdeen."

It was difficult for me to imagine Paul with a woman but he said, "It happened. In 1960. Before I was busted."

Paul was sent to jail for having an affair with an eighth grade boy when he taught in Illinois.

His wife left when he was sent to prison. "Everyone left," he said, lighting a cigarette, coughing, in the twilight. "That's why I changed my last name to Mariah. It rhymes with pariah."

Paul had to get up at 5 to go to work washing old people at a convalescent home. His long-term lover died of AIDS and Paul washed him, too. Paul always seemed to be washing someone.

Someone always seemed to be dying.

Paul told me he passed out at an AIDS forum two weeks earlier and his friends called the paramedics. Paul was wearing

black leather and the room was hot, crowded, and he'd worked all day.

He said, "My sister had polio in the forties and I remember she came home crying because no one would sit next to her at school. I told the people at the forum it's like that with AIDS," and he coughed again. "No one wants to sit next to you."

In the few moments I sat there on the steps with Paul I learned more about what it's like to live with the reality of AIDS than I did in the two hours I spent watching *Philadelphia*.

Demme pretends to be saying something important, but he tells us nothing. (Arthur Winfield Knight) ★

THE PRINCE AND THE PAUPER (Walt Disney Home Video, 24 minutes) Mickey Mouse stars in a dual role as a pauper who encounters the royal prince and trades places with him out of boredom. This classic animated tale is an adaptation of the Mark Twain story. Many in the kingdom discover the switch and not everyone wants the real prince back when he returns to be crowned king. Well done for its short length. (Netta Gilboa) ★

THE PROGRAM (Touchstone Pictures, 114 minutes) I taught college for thirty years. By the time I took an early retirement in May, my students had begun to look the same. When I saw *The Program*, the students on the screen looked the same, too, so I wasn't sure if that was due to my burn-out or to a mediocre script by Aaron Latham and the director, David S. Ward. Probably, it was a little of both.

The Program is about college football. Eastern State University's head coach Sam Winters (James Caan) has had two "so-so" seasons, and he's in danger of losing his job. But don't worry. This is a Touchstone Picture, and Touchstone is a subsidiary of Disney. The only difference between the two companies is that the characters in a Touchstone film are allowed to swear. Caan's character swears constantly, and he swaggers around like an eighteen year old, possessed by his own importance.

Maybe Caan played himself. In a recent interview he talks about how he used to hang out with Hugh Hefner at the Playboy Mansion. Caan says he once "balled an astounding number of Playboy models, bam, bam, bam in a row." Then he asks the interviewer, "Do you know how many feminists it takes to screw in a light bulb?" Caan says, "One to screw in the light bulb and the other to suck my dick," and he begins to laugh. He thinks that's "killer" humor.

Most of the characters in *The Program* are

so stupid that you'd imagine them flunking out of junior college the first semester, but they don't have to be smart if they can throw the ball since sports are big business.

If you're a star player, *The Program* suggests, you can get away with anything, and it's true. When I taught college, I was asked to sign a progress report three times each semester for the students who were involved in sports. One semester, I noticed that my signature had been forged on a form for a star basketball player and I asked him about it. He looked blank and insisted I'd signed it.

I turned the form over to the Dean of Liberal Arts, then met with her, the student and the head Basketball coach. Finally, they all agreed it wasn't my signature, but the student kept insisting he didn't know what happened. Some friend must have forged my signature when he was in the shower. The Dean and the head coach agreed: there were some pretty fiendish types skulking around the gym. It was a mystery.

That happened at a small college in Northern Appalachia, where there weren't any TV tie-ins, where no real money was at stake. It happened in Joe Montana county, the Monongahela Valley, where over a third of the people couldn't read the front page of a newspaper—but they could drink beer and throw a football. They knew what was important, and so did the people who ran the college.

The Program is supposed to take place in Tennessee, although it was filmed at Duke University in North Carolina. The star quarterback is one of the few players who seems to have normal intelligence, but Joe Kane (Craig Sheffer) is self-destructive. He's the product of a family that, he says, is comprised of "drunks and f—ups," and, despite his intelligence and his love for a good woman, he's going downhill fast.

At one point, Joe lies in the middle of a busy highway when he's drunk, and a number of his teammates follow him. Later Joe tells his girlfriend, "Guys look (up) to me because they think I'll do anything." And she says, "You scare me, Joe." Despite some stupid lines, Sheffer (who played Norman Maclean in *A River Runs Through It*) manages to make us care about Kane. The main thing wrong with *The Program* is that it's too familiar. We've seen the coach under pressure, the students who can't read or do simple math. We've seen jocks using steroids, seen them get other students to take their places during a test. They're amoral. The only thing they care about is winning. One of the things that bothered me most during the last four or five years I taught was that the students were not only stupid, they were proud of it, and that's captured in *The Program*. When one of the

football players who's recruited is told he'll have to have a tutor to help him through his remedial work he says, "I don't need no tutor." He can run fast, catch the ball and hold onto it. What else does he need? The students in *The Program* are frighteningly like those in real life. They both know what's important, and it isn't intelligence. (Arthur Winfield Knight) ★

RED CELL: SECRET SEAL "TERRORIST" OPERATIONS (Paladin Press, 55 minutes) There is rare footage of Navy operations with Red Cell experts interviewed as well as former participants. Red Cell was a mission designed to test security and correct weaknesses at 14 bases in order to prevent a real terrorist from being able to do so. Needless to say, the bases proved to be quite insecure. Interesting viewing for those interested in military history, national security and/or terrorism. (Netta Gilboa) ★

THE RETURN OF JAFAR (Walt Disney Home Video, 66 minutes) This video marks the first time Disney has released a film directly to home video without a theatre run. This sequel to *Aladdin* is missing Robin Williams' voice but otherwise follows and continues from the original storyline. The scenes with the genie are great. Beautiful animation and some new songs are included too. (Netta Gilboa) ★

ROAD SHOW SHORTS Vol. 1 and 2 (Something Weird Video, approx. 105 minutes each) These compilations cover burlesque and nudist films from the early days of sex films. Presented in documentary style, this is the best of the black and white footage that exists from exploitation's golden era. Excellent historical reference and ideal for those who enjoy watching nudity rather than hardcore. Great quality too. (Netta Gilboa) ★

SAFE IN THE STREETS: How To Recognize And Avoid Violent Street Crime (Paladin Press, 50 minutes) Chock full of facts, statistics and information, this video explains the criminal mindset and discusses how criminals remove your options, forcing you to comply or be hurt. Criminals rarely attack without interviewing victims first. This video focuses on how to handle the approach and interview rather than repeating the standard self-defense techniques. It's very useful and totally original. I have never seen some of this information before in the hundreds of books I have read on rape. Highly recommended and a must if you have been mugged, spent money on self-defense courses or spend a lot of time outdoors.

(Netta Gilboa) ★

THE SAINT OF FORT WASHINGTON (Warner Home Video, 100 minutes) Ever wonder about the people who try to wash your windshield at red lights? This film takes you inside their world. The gray areas of homelessness including shelters, violence, health care, employment, etc. are explored in detail. Matt Dillon is superb as a guy whose building is torn down leaving him on the streets to cope with no warning. Don't miss this one! (Netta Gilboa) ★

SAVE ME (Columbia Tristar Home Video, 93 minutes) Harry Hamlin stars in this erotic thriller about a man who falls in love with the wrong woman. Threats, bullets, speeding cars and even murder fail to deter him from trying to save her from an abusive boyfriend. But his boss turns out to be in on it, and she's corrupt too. Hamlin is headed for heartbreak. Well done. (Netta Gilboa) ★

SEARCHING FOR BOBBY FISCHER (Paramount Home Video, 111 minutes) A seven-year-old boy becomes interested in chess and turns out to be a child prodigy who plays in a style reminiscent of master chess player Bobby Fischer. Ben Kingsley is superb as the chess instructor who trains the young lad to win championships. Based on a true story, this film is as much about winning and losing, teaching and learning, the meaning of friendship and how to be a good parent as it is about chess. Don't miss it! (Netta Gilboa) ★

SEXUAL INTENT (Columbia Tristar Home Video, 88 minutes) Based on a true story about the "sweetheart scammer," this film follows a man who gets close to women until he can rip them off financially. When the law is unable to stop him quickly enough, several of his victims band together to teach him a lesson. Very well done. (Netta Gilboa) ★

THE SEXY SHOCKER PSYCHO REEL (Something Weird Video, 100 minutes) This compilation tape takes the best scenes from 31 cult and exploitation films and splices them together for a non-stop orgy of deaths, monsters, nude women, gratuitous violence and idiotic moments. The films used include *The Beast That Killed Women* and *Satan In High Heels*. Quite unique entertainment and if one of them catches your eye, Something Weird Video offers each film in its entirety too. (Netta Gilboa) ★

SLAUGHTER OF THE INNOCENTS (MCA/Universal Home Video, 104 minutes)



What's Love Got To Do With It

Touchstone Pictures

An 11 year-old hacker assists his father, an FBI agent, in tracking a serial killer. The computer performs some unrealistic feats, but despite that, this film gets high marks from me. *Slaughter* deals with how a crime is solved rather than sensationalizing the acts of the killer. It's the type of film that sucks you in and keeps you at the edge of your seat until the very end. Not to be missed! (Netta Gilboa) ★

SON-IN-LAW (Hollywood Pictures Home Video, 106 minutes) A farmer's daughter goes to college in California and befriends a wild city boy. He dresses funny, tries new things and lives a spontaneous, bohemian lifestyle. She brings him home for Thanksgiving and he ends up influencing much of her community. *Son-In-Law* will make you think while it makes you laugh. Well done. (Netta Gilboa) ★

STRICTLY BALLROOM (Touchstone Home Video, 104 minutes) Even though ballroom dancing doesn't interest me at all, I greatly enjoyed this love story about two dancers who team up together to compete. They face many professional challenges and overcome them while growing closer to each other romantically at the same time. Worth seeing. (Netta Gilboa) ★

STRIKING DISTANCE (Columbia Tristar Home Video, 102 minutes) Bruce Willis stars as a cop tracking a serial killer. He's convinced it's a fellow cop and that his department is in a cover-up. It's a superb action film with more than one chase scene and great acting by Willis and supporting actors Timothy Busfield and Sara Jessica Parker. You'll be glued to the edge of your seat without seeing a lot of gore. Highly recommended. (Netta Gilboa) ★

SUPER FORCE (MCA/Universal Home Video, 92 minutes) This one's a sci-fi cop film set in the year 2020. It's amazing how many societal problems are still around. It's full of computers, killings, and the usual special effects. Predictably the good guy wins in the end and the company being hurt is suffering from the malicious efforts of a competitor. Parts of

this were fairly entertaining even though this genre usually does not interest me. (Netta Gilboa) ★

TEST TUBE TEENS FROM THE YEAR 2000 (Torchlight Entertainment/Paramount Home Video, 74 minutes) Morgan Fairchild excels as a sexually repressed schoolmaster who manages to get sex between consenting adults banned in the future. Two courageous males travel back through time using a time machine in order to experience sex as well as to try to change the outcome of the future. Thoroughly enjoyable. Seems destined to become a cult classic. (Netta Gilboa) ★

THE TOMMY KNOCKERS (Vidmark Entertainment, 120 minutes) Jimmy Smits is excellent in this Stephen King story about a strange object which holds strange powers. Its glow begins to radically affect the residents of a small town in Maine. The plot is surprisingly believable and frightening without being violent. There aren't too many special effects here but those used are well done. Worth seeing. (Netta Gilboa) ★

TWENTY BUCKS (Columbia Tristar Home Video, 91 minutes) Ever wonder how many times a twenty dollar bill changes hands? This film traces a bill from the minting process through the hands of people from every walk of life including a millionaire, street person, suburban teenager, professional thief, stripper, grandmother, etc. Great concept and execution combine to make a powerful statement about the importance of cash. Worth seeing. (Netta Gilboa) ★

WEBBER'S WORLD (LIVE Home Video, 109 minutes) A typical American family wins an essay contest and moves into a Beverly Hills mansion where their every

move is photographed and broadcast on cable TV. It's the same idea as MTV's *Real World* series. The family tries to cope with their unexpected fame while viewers try to cope with the bizarre behavior the family engages in. Unique. (Netta Gilboa) ★

WE'RE BACK (MCA/Universal Home Video, 71 minutes) Steven Spielberg lends his hand to this awesome animated family film about dinosaurs who travel in time to arrive in present-day New York City. Starring the voices of Jay Leno, Walter Cronkite, John Goodman, Rhea Perlman and Julia Child, the film centers on two lonely children who befriend the dinosaurs. I loved the scene of the pterodactyl flying over the Macy's Thanksgiving Day Parade and in between New York City's many skyscrapers. The rest of *We're Back* was thoroughly enjoyable too. Worth seeing if you like animated films at all. (Netta Gilboa) ★

WHAT'S LOVE GOT TO DO WITH IT (Touchstone Home Video, 118 minutes) This knockout film traces the public and private life of singer Tina Turner. The portrayal of her private hell as a battered woman while performing hits (often the same day) in public was eye-opening. It's probably impossible to watch this film and not come away respecting Tina. My only criticism is that the film played down the long struggle she must have had getting over Ike Turner and the climb to get solo gigs and the public's attention a second time. Tina's taken a very gray life and added a rainbow full of color to it. Highly recommended. (Netta Gilboa) ★

WITCHCRAFT 6 (Academy Entertainment, 89 minutes) Satanic pentagrams are found on the bodies of a string of murdered females. Police call in a lawyer who's an expert in the occult. Lots of sexy scenes, good special effects and a plot that works even if you haven't seen any previous *Witchcraft* films. (Netta Gilboa) ★

ZEBRA HEAD (Columbia TriStar Home Video, 105 minutes) Oliver Stone presents this film which looks hard at racial tensions in America's public schools. Zack, a "white boy," becomes friends with Dee, an African-American, and later begins dating his cousin Nikki. Tension mounts as both sides show their disappointment in this relationship and finally explodes when a gang-banger named Nutt wants Nikki for himself. A very insightful film showing racism from both sides of the coin. Highly recommended. (Jeff Wampler) ★

SOFTWARE

5 FT. 10 PAK (Sirius Publishing Inc.) With a retail price of between \$30 and \$40, this collection of ten CD-ROMs seems like the best value of the software being reviewed this issue. While few will be interested in all ten titles, enthusiasm for even one or two makes the purchase worthwhile. Included are full versions of games like *Stellar 7*, *King's Quest V* and the shareware episode of *Doom*, reference works like *World Atlas*, *Time Man Of The Year* and *Wayzata World Factbook*. I was most interested in *Animation Festival* and *The Best Of MediaClips*. *PC Karaoke* and *The CD-ROM Of CD-ROMs*. Other collections including ten business titles, ten game titles and ten children's titles are planned. This is a company to watch. (Alan Sheckter) **F**

ANIMAL KINGDOM (Aris Multimedia Entertainment, Inc.) Whether you use photos in a newsletter, in movies or have a use for unusual sounds, this CD offers lots of animals to choose from. There are 100 wildlife photographic images from all over the world and 25 videos of animals in action. In addition, there are 100 new age audio clips. Alas, there is no paper catalog of what's included, but that's a minor complaint. Great value if you can use even two of the images. Royalty-free for professional reproduction with some fair restrictions. (Netta Gilboa) **F**

ARCADE (Microsoft Corporation) Once upon a time, most of us had simplistic game machines and amused ourselves playing *Missile Command*, *Asteroids*, *Centipede*, *Tempest* and *Battlezone*. Now you can re-buy those games to play under *Windows*. *Centipede* alone is worth the price of the program. A godsend. (Netta Gilboa) **F**

ASIAN INVASION (PC CompoNet, Inc.) I thought I had a pretty rad computer system. Most computer owners have way less sophisticated hardware but this disc challenged my computer and CD-ROM drive to the point where both need to be replaced to make this disc enjoyable. The video is ad-

equate, but has traces of strange colors which would go away if I went out and bought a 24-bit true color video card. I'm not sure what I would need to buy to fix the choppy audio track. It literally stops and starts every sentence or two. Assuming your hardware is up to it, the disc features a full-length adult film broken into chapters. You click a chapter from the menu and it plays, much like a loop film in an adult bookstore. Finding your favorite scene is easier this way than fast-forwarding a videotape, but I was unable to select watching the film in its entirety. It's probably state of the art, but I need a new computer to be sure. (Netta Gilboa) **F**

CHARLES BARKLEY SCREEN SAVERS (Accolade Inc.) Basketball fans will delight in these screen savers which stand alone or work with both *After Dark* and *Second Nature*. There are 22 shots which you can use interactively or set up as an automatic slide show. You can use special effects and change your wallpaper daily, hourly or every minute. See Charles shooting, smiling, jumping and even swimming. Great for all ages. (Alan Sheckter) **F**

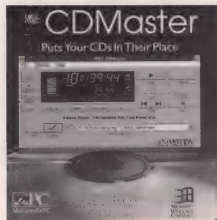
THE BEAVERLY HILLBILLIES (PC CompoNet, Inc.) This is another full-length adult title on CD with the option of watching chapters in any order you like. There was plenty of sex, but the same choppy audio as in *Asian Invasion*. One quirk with this genre seems to be that the sex scenes often end arbitrarily with no orgasm or afterplay. I liked the plot of this better than *Asian Invasion*, but it depends what your own preferences are in sexual partners. (Netta Gilboa) **F**

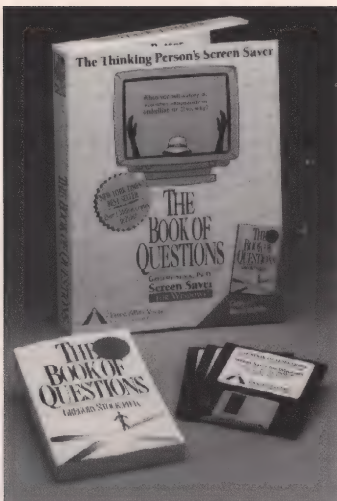
BEN'S PRINTING PRESS (Owl Software) One of the few desktop publishing programs that does not require *Windows*, this is best suited to beginners primarily interested in making banners, calendars, raffle tickets, personal stationery, etc. It comes with fifty clip-art, paper samples and stickers plus free fonts and a typesface import utility. Worth a look if you have kids or rely on a dot-matrix printer. (Netta Gilboa) **F**

BETTY BOOP (Lifestyle Software Group) Transform *Windows* with wallpaper, screensavers, vintage animation, icon replacements, log-on greetings and surprise random guest appearances by Betty Boop and her friends. All features are optional and can be easily turned off and on. Very impressive is the "license to steal," which allows you to "instead of the one measly one-person license you get with most software products, we'll let you use a total of five copies (yours and four others) at no additional charge - absolutely free - legally - and free of guilt!" We hope other software companies follow suit and find this offer irresistible. (Netta Gilboa) **F**

THE BOOK OF QUESTIONS SCREEN SAVERS (JourneyWare Media) This is one of my favorite books. It asks challenging questions which you can ponder or philosophically examine with your friends. The screen saver includes a copy of the book and runs for hours without repeating questions. You can even write down your answers and store them. Ideal for those who sit at work and want to think about anything else. (Netta Gilboa) **F**

CASHGRAF (Target Software Group, Inc.) Keep track of your money and track your financial goals with this extensive package for both home and business. The business





version offers full accounts payable and receivable, purchase orders, three invoice styles, perpetual inventory, etc. The home version writes checks and tracks your deposits, creates charts and graphs of where your money went, has a database for customers or employees, and even has a word processor to help you print it all out. Decent graphics and ease of use make this worth a look if you're interested in putting your net worth on a machine. (Netta Gilboa) ■

CD MASTER (Animation Development Corporation) Really two programs in one, *CD Master* helps you play and organize your CDs. There's a utility that works like an audio CD player complete with repeat selections and programmability. There's also an integrated database which you can use to keep track of and print your CDs, albums, cassettes and DAT tapes. You can sort by artist, title, year, and length of song. Nifty! (Alan Sheckter) ■

CINEMANIA '94 (Microsoft Corporation) Movie lovers will delight in this CD, which includes bios on nearly 4000 movie person-

alities, 900 movie stills of key moments, 150 famous lines of dialog and video scenes from 20 of the best movies ever made. You can find reviews of specific films, search by genre, actor, director, release date, Academy Awards, etc. Also included are numerous books, including *Leonard Maltin's Movie And Video Guide*, *Roger Ebert's Video Companion* and *Pauline Kael's 5001 Nights At The Movies*. Thoroughly comprehensive, with the exception of adult films. (Alan Sheckter) ■

THE COFFEE BREAK PC COLLECTION (Villa Crespo Software) This CD-ROM contains 21 games including card games (involving

poker, craps, blackjack and roulette), arcade games (pinball and seven others) and strategy and trivia. You're bound to find at least one that amuses you. Great variety and decent graphics. (Netta Gilboa) ■

CYBERTAROT (AxisMundi (312) 866-8035) I've seen a bunch of tarot programs and even raved about one before. Here's another you must buy if this subject interests you. It's got a full 78-card Rider-Waite tarot deck in 256-color VGA, six different spread options and the ability to shuffle and select cards. Readings can be saved and printed. Awesome. (Netta Gilboa) ■

D-DAY: The Beginning Of The End (Impressions Software, Inc.) Released for the 50th anniversary of D-Day, this military game leaves the fate of Europe hanging on your decisions. Useable by one or two players from novice to expert, the game lets you set your victory conditions, has accurate field weapons and lots of information on your line of sight, the weather, zones of control and even data on historical personalities. Good graphics add to the realism.

(Alan Sheckter) ■

DEEP VOYAGE (Aris Multimedia Entertainment, Inc.) This CD-ROM is ideal for people looking for underwater images. There are 100 photos, 25 underwater video clips and 100 contemporary audio clips. They can be used royalty free in your print and digital publications. If your work would be complemented by including a starfish, coral or an exotic fish, this is the place to turn. (Netta Gilboa) ■

DO IT ON YOUR DESKTOP! (Moon Valley Software, Inc.) If you hate the *Windows* Program Manager, this is for you. This CD-ROM provides enhancements to *Windows* Program Manager, offers system resource monitoring and transforms your desktop with backdrops, dialog boxes that become picture frames, etc. Many choices. (Alan Sheckter) ■

EL-FISH (Maxis) I recently visited a friend in California who showed me where the 1993 earthquake had destroyed her aquarium. All her fish died. *El-Fish* allows you to breed and evolve new, never-before-seen fish with no spills, odors, tanks to clean and (ahem!) dead fish. You can grow computer-generated plants, meditate as you watch the fish swim by and import your own drawings and scans into your aquariums. Not all of us can afford to have a computer and real fish, and some of us have cats who don't want fish around either. Worth considering if you need a pet that you can get rid of with the click of a button! (Netta Gilboa) ■

ENCARTA (Microsoft Corporation) This is a multi-media encyclopedia on CD-ROM. It includes Funk & Wagnalls 29-volume encyclopedia and more than 1000 additional articles, eight hours of sound, 7800 photos, 800 maps, 100 interactive charts and 100 animations and video clips.

You can use it to create reports and to browse by subject, place, time or alphabetical order. Graphics and organization are phenomenal and this is an impressive package. Ideal for students, but I found it useful as a reference more than once. (Netta Gilboa) ■

ENTERTAINMENT PACK 4 (Microsoft Corporation) Here are seven games for *Windows* including chess, *Dr. Black Jack*, *Go Figure!*, *JezzBall*, *Tic-Tac-Drop*, *Maxwell's Maniac* and *Chip's Challenge*. There's a good variety here of puzzles, strategy, cards and luck. (Netta Gilboa) ■

EXCEL (Microsoft Corporation) Spread-

sheets are programs which allow you to look at lots of numbers and figure out whether you're doing better or worse. This is a state of the art package that will allow you to chart your data, allowing you to graphically organize it and do easy comparisons. It offers drag and drop capabilities, imports files from competitors products and exports data directly into Word, and other Microsoft office products. It's easy for a novice to get started, has good manuals and on-line help and is colorful to work with. (Netta Gilboa) ■

FANTAZIA FONTS AND SOUNDS (Fantazia Concepts, Inc.) This awesome CD-ROM contains over 2000 fonts in both Type one and TrueType formats. It's organized with a menu so you only have to transfer those fonts you actually wish to use. Everything I ever collected by calling BBSs are here, and then some. By far, the best collection of fonts from one source. Numerous sound files are thrown in as a bonus, so if you like to collect those too, they're here. This is a must for IBM desktop publishers, font addicts and anyone with a CD-ROM drive who doesn't yet live for fonts. (Netta Gilboa) ■

FOLDERBOLT FOR WINDOWS AND CRYPTOMATIC FOR MACINTOSH (Kent Marsh Ltd., 3260 Sul Ross, Houston, TX 77098. (800) 325-3587. \$99.00 each; *FolderBolt for Macintosh* \$129) This review isn't like others you've seen for security programs. I am not going to look at the programs' features (although there are many) or examine the programs' flexibility (although it is considerable). I am not going to comment on how easy the programs are to use, how simple they are to install, or the excellent documentation (even though all these statements are true). I'm not going to even mention the company's technical support (which is pretty good).

A security program isn't worth anything if it isn't secure. I don't care how many features it has, what the user interface looks like, or how the installation program works. If the end result is a system with security holes, it doesn't matter.

All software-only access control programs for microcomputers are insecure. Given enough knowledge and time, someone can break into them. Your kid sister might not be able to. Your adversaries might not be able to, but they could pay someone to do it for them. Major governments—both the military intelligence agencies and the law-enforcement agencies—certainly can. The only way to keep documents safe from these people is to encrypt them.

Both *FolderBolt for Windows* and

CryptoMatic for the Macintosh do encryption. (They also have access control features which, while interesting, are insecure.) In fact, these programs are closest you are likely to get to military-grade encryption on microcomputers. With them, you can secure your data so well that even the world's major intelligence agencies, with their multi-million dollar budgets and roomfuls of supercomputers, can't read them.

Buying security is like buying snake oil. It's hard for users to know what they are buying. Software manufacturers aren't much better, making unsubstantiated claims about their product's security with abandon. And to make matters worse, even the experts have difficulty showing something secure. And the world's best experts are locked up in those aforementioned major intelligence agencies. And they're not talking.

Here's what the people who can talk say. The DES algorithm is secure; the best way to break it is to try every possible key. If someone is willing to spend \$1.5M building a special machine to do just that, it will take 3.5 hours. While no one has admitted to building such a machine, it is reasonable to assume that the governments of the U.S., England, France, Russia, Japan, and Israel have them. It is possible that the governments of China, Germany, Switzerland, Korea, Singapore, Thailand, Italy, India, and others do. Triple-DES can be proven to be much more secure. Breaking it is inconceivable; not with all of these countries pooling their resources. Not with all the computing power in the world working since the beginning of the universe.

Both *CryptoMatic* and *FolderBolt for Windows* implement Triple-DES. They implement it correctly. (I disassembled the code and checked; you don't take things for granted in this business.) The key isn't stored anywhere for safekeeping. There are no back doors. No other Windows or Macintosh security program that I have seen has this level of file security.

The programs implement secure and sophisticated key management. One of the major problems with software DES implementations is that the password the user types in becomes the key. This means while there are theoretically 256 possible keys, the number of actual keys is limited to those that have a printed ASCII equivalent, and more likely those that are words or near-words. *FolderBolt for Windows* and *CryptoMatic* use a secure hash function to hash the password into the key. Passwords can be an entire phrase (and I recommend doing just that); every bit is used to generate the key, and the entire DES or Triple-DES keyspace is used.

Triple-DES may be secure, but it is also

glacially slow. If you want to sacrifice some security for speed, there are four other encryption algorithms to choose from. *LightningCrypt* is the fastest, but the algorithm was broken by the Union Army during the American Civil War. *QuickCrypt* is better, but only slightly so. DES and DES Cipher Block Chaining are perfectly good, as long as you are not worried about keeping secrets from the government.

FolderBolt for Windows can decrypt *CryptoMatic* files, but *CryptoMatic* cannot decrypt *FolderBolt for Windows* files—next release.

One of the programs' especially useful options is the ability to make self-decrypting files. These are encrypted files with the decryption engine attached. Someone just has to double-click on the encrypted file, enter the correct key in the dialog box, and the file decrypts itself. The person does not need *CryptoMatic* installed in his Macintosh, or *FolderBolt for Windows* installed on his PC. You can send encrypted files across a network without worrying about compatibility at the far end.

There is an Administrator option, which will let someone with a special disk to decrypt a file if you forget your key. While this is a nice safety feature, turning it on completely undermines the program's security. If you choose to use encryption, it should be because you don't want anyone without the key reading your data. I recommend not using the Administrator option, but don't forget your key.

Both programs also come with a file erasure tool. Most people know that if you simply delete a file, there are file-recovery tools that can bring them back. *CryptoMatic* and *FolderBolt for Windows* erase files by overwriting every single bit of the file. Most people don't know that electron-scanning microscopes can recover a file even after it has been overwritten. Both programs can be set to overwrite every bit of the erased file up to 32 times. (The Department of Defense recommends overwriting three times, but I don't trust them either.) They can also erase all free space on a disk, which will take care of all spurious temporary files that may contain sensitive data.

These programs can be dangerous. If you set the options to the most secure mode and forget your key, you will not be able to recover your data. That is the point of the program, that someone without the key cannot read the data. But you can't have security without responsibility. If you need this kind of security, this is the only program for you. If you can get by with less security you can still use these programs, but be aware of the trade-off you are making.

FolderBolt for Windows is an access-control and file encryption program. **CryptoMatic** is just a file-encryption program. There is a companion access-control program for Macintosh: **FolderBolt for Macintosh**. It doesn't have any file encryption. To get the same functionality as **FolderBolt for Windows**, you have to buy both **FolderBolt for Macintosh** and **CryptoMatic**. I wish it were less confusing. (Bruce Schneier) ☐

FONTOMATIC (Altsys Corporation) Now that you have a hard drive full of fonts, here's a program that allows you to use them to make wacky new typefaces. It takes one minute or less to make the font skewed, rotated, warped, shattered, striped, mangled or looking like Swiss cheese. There is also bite (missing a piece of the corner), wave, cactus and cow spots. Super easy to use, this is one of the niftiest things we've installed lately. (Netta Gilboa) ☐

FORBIDDEN SUBJECTS (The Profit Group (800) 843-7990) Lots of gray matter here in this CD-ROM full of text files on subjects such as UFOs, occult, anarchy, law enforcement, computer viruses, hacking and telephony, etc. Billed as a disc containing "information no one wants you to know about," **Forbidden Subjects** includes classic electronic publications such as the first ten issues of *40-Hex* (which contain computer virus source code), *LOD Tech Journals*, the first 41 issues of *Phrack*, *PHUN*, files on lock picking, credit cards, how to use the Internet, etc. Alas the astrology section only includes information on six of the 12 zodiac signs and collectors will want the more recent issues of *Phrack* too, but this CD-ROM provides an excellent introduction to the computer underground (for only \$39 too!). Everything on the disc is indexed and when you find something you wish to read you can read it on-the-spot (rather than having to copy it to your hard drive and unzip it) thanks to the MegaSearch software included on the disc. Highly recommended to help you take a walk on the wild side. (Netta Gilboa) ☐

FRACTAL FRENZY (Walnut Creek CDROM) This hybrid disc for both Mac and DOS contains 2010 images in both high and low res formats. If you haven't yet seen fractals, they are beautiful psychedelic patterns based on mathematical combinations. An awesome value that allows you to look at these images without clogging up your hard drive. (Alan Sheckter) ☐

HIGH-Q (Lifestyle Software Group) This is a series of multimedia games and exercises

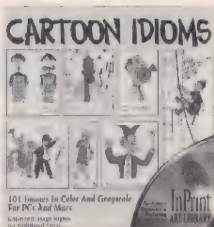
which correlate the results to standard IQ tests. It shows you your probable IQ range and identifies your strengths and mental weaknesses. The program takes two hours to use in its entirety with endless hours of variations. You can quit at any time and save your place. As you play you learn to exercise your right and left brain functions separately. Recommended for age 16 and up with three skill levels to select from. (Netta Gilboa) ☐

HOUSE OF FORTUNES (Villa Crespo Software, Inc.) This CD-ROM contains five different ways to predict your future, including astrology, numerology, tarot cards, I Ching and crystal ball. All you have to do is enter your name, birthdate and then choose the oracle of your choice. Sessions can be saved and the graphics are better than average. Intended for novices, professional occult experts will be disappointed. But this is a great introduction to the field at an inexpensive price. (Netta Gilboa) ☐

ICON HEAR IT TOO! (Moon Valley Software, Inc.) This is collection of dancing icons, wallpaper, special effects, WAV files and the ability to attach sounds to Windows events including phrases of your own choosing. Awfully hard to resist if you're into having fun with your computer. (Netta Gilboa) ☐

ICON, WALLPAPER AND MORE FOR WINDOWS (Fantazia Concepts, Inc.) This CD-ROM contains 5000 icons, 800 pieces of wallpaper, 50 fonts and bonus sound files. The wallpaper includes animals, travel, space, fractals, sports images and nifty artistic patterns. The icons include more choices than you can possibly use, and the fonts include many of my favorite display faces (best used for headlines). This CD will save you hundreds of hours of calling BBSs and is therefore highly recommended. (Alan Sheckter) ☐

INFONATION (Software Marketing Corporation) Trivia freaks will delight in this program that rates, compares and charts data about America. You can select from categories like people, housing, money, health, the arts, sports, transportation and the environment. Once you've found something that interests you, you can rank by state and by comparing a combination of topics like education and crime rate. There are lots of color maps and you can even create your own and choose what you wish to chart. Should help you figure out which places in the U.S. are ahead of others. (Netta Gilboa) ☐



InPrint Art Library

INPRINT ART LIBRARY: Vol. 1 & 2 (Allegro New Media) Each volume contains two CD-ROMs with 202 royalty-free images in both color and grayscale. Volume 1 contains **Cartoon Idioms** and **Graphic Textures**. The latter is photographic backgrounds in 11 categories including marbled paper and tie-dye. The cartoon disc contains humorous cartoons. All of the images are in .TIF format. Volume 2 contains **Graphic Photos** and **Scenic Photos**. The latter contains eight categories including still life, architecture, landscapes and doorways. The graphic collection contains ten categories such as frames, trophies, hands and plaques. These are ideal for slideshow presentations and for your home movies. Images are in .TIF format. Great value. Both are highly recommended. (Netta Gilboa) ☐

THE INTERACTIVE ADVENTURES OF SEYMOUR BUTTS (Interotica) This Windows compatible interactive CD-ROM contains explicit adult material. It is the best one I have seen so far. You follow Seymour, who is frequently faced with several choices which you select from. One of these choices results in your seeing sexual footage. The plot was understandable and I could figure out what I was supposed to do. Recommended if you're curious to see one of these. (Netta Gilboa) ☐

INTERNET INFO (Walnut Creek CDROM) Ideal for people not yet connected to but curious about the Internet, or for those who pay to be on the Internet by the hour, this CD contains 12,000 documents about computers and networks. There are lists of ftp sites, technical book reviews, bibliographies, technical posts from USENET and many FAQs which provide answers to the most frequently asked questions. A way cool value if you're looking for this information. (Netta Gilboa) ☐

LAZALABL (SoftCentre, Inc. (800) 366-



**NATURAL FOOTWEAR
FREE COLOR CATALOG
1-800-821-2407
ARIZONA (pictured above) \$71.95**

3311) Here's an inexpensive, easy-to-use label maker for Windows. It uses True-Type fonts, imports from your database and has menus for popular labels. Unlike most label programs, this one will maximize or minimize text as needed to make sure what you've typed fits and looks good. Comes with starter labels too. (Netta Gilboa) ■

LINKS 386 PRO (Access Software, Inc.) Even people who hate golf will be blown away by the amazing graphics in this game. Get ready for 256 color scenes from over a dozen of the best golf courses around the world. *Links* lets you select clubs, keep statistics, save shots and watch the game from different views. If you don't have this already, it's a must. Ideal for when a bunch of people are visiting who all want to use the computer at the same time. *Links* accommodates many users simultaneously. Highly recommended. (Netta Gilboa) ■

MARVEL SCREEN POSTERS (Berkeley Systems, Inc.) From the wonderful folks who created *After Dark*, here are 35 awesome images taken from your favorite Marvel comics. There's Hulk, Ghost Rider, Silver

Surfer, Spiderman and Punisher, all useable as wallpaper and screensavers. Works with *After Dark* or by itself. Also includes never before published art, character bios and Marvel trivia too. (Netta Gilboa) ■

METAMORPH (Villa Crespo Software) You've seen morphing. It's a special effect where two

images are slowly merged together by identifying key corresponding points (such as eyes, nose and mouth) and pushing a button. You can work with .GIF, .TGA or .FLI images and be a pro in mere minutes. Kew! (Netta Gilboa) ■

MONEY (Microsoft Corporation) This financial organizer helps you manage your cash flow. You can pay bills with your computer, keep track of your loans, and generate numerous reports including net worth, income and expenses, capital gains and budgets. The only thing this program doesn't do for you is to go out and earn the actual cash that you manage. (Netta Gilboa) ■

MULTIMEDIA BUSINESS 500 (Allegro New Media) This interactive CD-ROM is a reference work with comprehensive information on over 500 U.S. companies. You can access stock and financial information, the names of key executives and their addresses and phone numbers. The disc includes product presentations from some of the companies, exclusive interviews and is organized in several manners giving you lots of choices for getting to who you wish to look up as quickly as possible. (Netta Gilboa) ■

NEURODANCER (Pixis Interactive) This interactive adult CD-ROM is kind of like a traditional adventure game with a naughtier theme. You use your VidFONE and OrbCAM to obtain enough credits to meet, interact and seduce the female Neurodancers. Be forewarned this game shows you nothing sexual unless you work to see it. Good graphics and sound make this worth a look if you want to be able to do something instead of just sitting there and watching a movie. (Netta Gilboa) ■

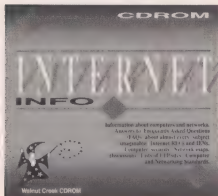
JACK NICKLAUS SCREEN SAVERS (Accolade Inc.) Totally compatible with *After Dark* and *Second Nature*, these savers can also stand alone. Allows you to change your wallpaper daily, hourly or every minute. There are special effects and automatic image resizing to best fit your monitor. This program presents a tour of the many championship golf courses that Jack has created plus close-ups of him on the golf course (Alan Shechter) ■

OFOTO (Light Source Computer Images, Inc.) If you scan photos, this package will assist you in ways other don't. It has an autoscanner feature, allows background scanning, has comprehensive controls and eliminates scanning artifacts. In a nutshell, this program corrects bad originals by straightening them, adjusting contrast and shadows, and gets rid of moiré. Impressive. (Alan Shechter) ■

PAINT SHOP PRO (JASC, Inc. (612) 930-9171) Got a hard drive full of images? This program takes all those .BMP, .GIF, .PCX, .JPEG, .WMF, .WPG and .TIFF files (plus many, many more) and allows you to convert them to other formats, view them easily, edit them, etc. There's even a screen capture feature, OLE support, the ability to scan directly into the program and support for 16 million colors. Handy! (Netta Gilboa) ■

THE PIER SHAREWARE (The Pier Exchange, Inc. (800) 438-9734) There are approximately 5000 programs on this 650 megabyte disc. It has BBS support, claims to be free of viruses and offers a pull-down menu which makes finding a particular file a breeze. Dozens of subjects are included, such as .GIF pictures, sound files, games, clip-art, fonts and educational applications. There are more specialized files for operating systems such as OS/2 and Windows. A great way to sample what's out there without having to pay in advance for software you might not use and without clogging up your hard drive with files you mean to unzip and look at some day. (Netta Gilboa) ■

PRINT ARTIST (Maxis) Ideal for those who want to create their own signs, greeting cards, banners, postcards, certificates and stationery, this program comes with lots of clip art, fonts, a great manual and a catalog offering even more clip art and fonts at reduced prices. Great selection of importable and exportable graphic formats. Worth a look if you have a color printer or have graphic needs which don't require the sophistication of a *PageMaker* or *CorelDraw*! (Alan Shechter) ■





PUBLISH IT! (Timeworks, Int'l.) This is an all-in-one desktop publishing program for those who design newsletters, resumes and reports that get outputted to a laser or a dot-matrix printer as opposed to a service bureau. There's a built-in word processor, drawing tools, customized page sizes and multiple page views. To help get you started, there are 100 sample layouts, 300 pieces of clip-art and 40 TruType fonts. There's an extensive tool bar and a quick color palette to add color to what you're working on. (Netta Gilboa) **F**

PUZZLE MASTER (Centron Software Technologies, Inc.) Real crossword puzzles from *The New York Times* are the focus here. There are 200 daily and 50 Sunday puzzles which can be saved and printed. There's even a scoring system with a timer to allow you to test your skills and compete with your friends. The program also allows you to design your own puzzles and print out clues, blank puzzles and correct solution puzzles. Well done. (Netta Gilboa) **F**

REACHING THE STARS AND BEYOND: "Images Of NASA" Collection (WeMake CDs, Inc.) Like to look at pictures of outer space? This CD-ROM offers 375 images in three formats (BMP, GIF and PCX). There are historical photos, actual photos from famous voyages and artists renderings of future NASA missions and exploration. Great quality. Ideal for collectors. (Netta Gilboa) **F**

REEFER MADNESS (PC CompoNet, Inc.) This classic cult movie has been transferred in its entirety to CD-ROM. It's a black and white film, circa the 1930s, which portrays

the evils that can happen when men and women smoke "marihuana." You can choose between a full screen-so-so quality image or a much smaller (about 7" diagonal), higher resolution version. I found both watchable, but preferred the high res. It raises the interesting question of why anyone would want to watch movies on their computer instead of their TV. One clear advantage is long-term storage. CDs take up less shelf

space and have a better ability to withstand repeated plays. (Netta Gilboa) **F**

ROMATERIAL AGAIN! (Moon Valley Software, Inc.) We previously raved about *ROMaterial*. This sequel, which doesn't require owning the original, makes full use of *Video For Windows* movies, photographic stills and sounds to impress your co-workers and take your mind off of work. Absolutely awesome value for the price. If you own a CD-ROM drive, check this out. (Netta Gilboa) **F**

SIMCITY 2000 (Maxis) This program allows you to build a city of your dreams. It can be "mammoth or minuscule, metro or retro, serene or silly, wonderful or weird." Build schools, hospitals, libraries, museums, parks, stadiums and even prisons. There are challenges too, such as fires, tornadoes, earthquakes or alien invasions and scenario challenges including the 1991 Oakland, CA fire, unemployment in Flint, MI and Hurricane Hugo hitting Charleston, SC. I was very impressed that the game allows you to import saved cities from *SimCity* and *SimCity Classic*. Beautiful graphics and seriously addicting. Highly recommended. (Netta Gilboa) **F**

SOUNDBITS (Microsoft Corporation) These are inexpensive sound clip collections designed for Windows users who wish to spice up their desktops as they open and close files. There are three packages

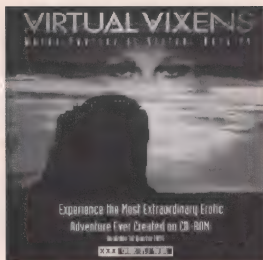


including classic Hollywood movies, classical music and Hanna-Barbera characters. Can you guess which of these I have installed? If you can you must be "smarter than the average bear." Hear Snagglepuss say, "Exit - stage right," or the Wicked Witch in *The Wizard Of Oz* say, "I'll get you my pretty, and your little dog too." Many smiles guaranteed for the price. (Netta Gilboa) **F**

SOUNDSAVERS (Animation Development Corporation) Yes, it's another screensaver. But here the emphasis is on music and sound effects. These savers take over and bounce, flash and groove to .WAV files, your audio CDs, etc. Compatible with *After Dark*, savers include Discotheque, Audio Aura, Dance Fever, Soundscapes, Sound Citations, O'SillyScopes (including futuristic, cartoonish, antique and modern) and Sound Tunnels. Way cool. (Netta Gilboa) **F**

SOUNDTRACK (Animation Development Corporation)





UROTSUKIDOJI: Legend Of The Overfiend (New Machine Publishing) This hybrid CD-ROM contains an animated movie in the genre known as Anime. It's about the uniting of the world's three dimensions - the human world, the world of man-beasts and the world of monster demons. Contains some erotic images so this is sold to adults only. While there has been an explosion of X-rated porn on CD, this disc is unique in that it combines erotica with animation. We hope to see more. (Netta Gilboa) **E**

VIDEO CUBE SPACE (Aris Multimedia Entertainment, Inc.)

This *Windows* game is a variation of Rubik's Cube. It contains 16 space images which must be rotated until the right ones line up with each other. Like any puzzle game, it can be maddening to try and solve. Offers a great challenge to your mind for the money. (Netta Gilboa) **E**

VIRTUAL VIXENS (Pixis Interactive) This adult CD-ROM (which is a hybrid that works on both Mac and Windows), is an interactive adventure about your attempt to save your friend by satisfying three beautiful women and solving a mystery. It has cutting edge graphics and relies on *QuickTime* for the video footage, but I must confess I saw no girls in the ten minutes I played it. Then again, I've never come close to completing half of an adventure game of any kind. Worth getting if you think you can do better. Let me know how the mystery is solved. (Netta Gilboa) **E**

STEREOGRAMS! (Lifestyle Software Group) You've seen the posters in the art store in your local mall. One of my favorites has little Bugs Bunny images all over it and if you stare at it long enough a 3D very large Bugs Bunny becomes visible. If you don't know what I'm talking about, go visit a mall. America has become fascinated with this art form which I believe became popular first in the zine world (hooray!). Now you can participate in this craze too as long as you do Windows. This program converts your .BMP files or can be used with the *Windows Paintbrush*, *CorelDRAW!*, *PC Paint*, etc. View stereograms you've created directly on your computer screen (resolution limited only by your display) or print (ideally to a color printer). Kew! (Netta Gilboa) **E**

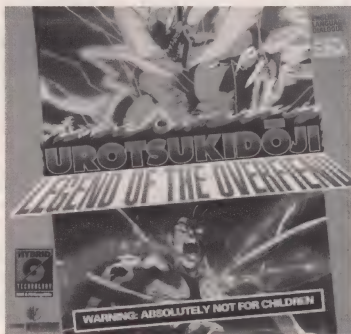
TROPICAL RAINFOREST (Aris Multimedia Entertainment, Inc.) The sights and sounds of the rainforest are compiled here for you to use royalty-free in your own print and digital publications. There are 100 photographs of exotic creatures and plants, 25 action videos and 100 native audio clips. A great value if you produce a newsletter or need illustrations for something like an advertisement. (Netta Gilboa) **E**

investigate the crime scene in detail, work in your own virtual forensic laboratory and keep your own case notebook. The game can also be saved as there's more here than you can play in one session. Well done and quite challenging. (Netta Gilboa) **E**

WINWAY JOB INTERVIEW FOR WINDOWS (WinWay Corporation) This program prepares you to interview with confidence as you practice with over 200 questions. It includes a strategy guide, sample follow-up letters, and if you have a sound card, the program's interviewers speak to you while asking you questions. How to dress and behave is also covered as well as good questions to ask when they ask if you have any. Ideal for the recent graduate or someone who has problems getting jobs. (Netta Gilboa) **E**

WORDSEARCH CREATOR (Centron Software Technologies, Inc.) Now you can create your own crossword puzzles with three different modes. Just enter a word list and the program generates a puzzle. You can offer clues by providing a list of words people should look for or by providing clues to the words in the puzzle. You can also provide a paragraph with missing words for players to locate the missing words in the puzzle in order to complete the paragraph. Puzzled can solved on the screen, printed or exported to popular word processors. Worth a look if you've ever wasted hours trying to make a puzzle for a class, newsletter, etc. (Alan Sheckter) **E**

WHO KILLED SAM RUPERT? (Creative Multimedia Corporation) This interactive mystery adventure game comes on CD-ROM. You can tap into a data bank filled with possible clues, check each suspect's alibi,





Tori Amos
UNDER THE PINK
 (Atlantic)

A huge success in some circles, and still unknown to others, Amos showcases more of her considerable vocal and piano talents. Along the lines of her previous *Little Earthquakes* and *Crucify* EP, *Under The Pink* has oodles of good stuff.

Tori is certainly a one of a kind performer. She was a piano master before she was ten years old. Her delicate, operatic voice can lull you into a dreamy peace or sting you with gut wrenching truth. She knows rock 'n roll, too. She's covered

Zeppelin's "Thank You" and Kurt Cobain's "Smells Like Teen Spirit." Combine all of that with her incredibly sensual charisma, clean production and fine backing musicians and you've a winner. The first single "God" (that reached No. 1 on *Billboard's* Modern Rock Tracks chart and actually entered the Hot 100), is a quirky, scratchy number that I started to really appreciate only after about 20 listens. The irreverent lyric, "God sometimes you just don't come through, do you need a woman to look after you" is classic Tori. Other standouts (that I liked upon the first listen) are the catchy but vague "Past The Mission," the keep-your-chin-but "Pretty Good Year," "Cornflake Girl" and the very hard-hitting, soft and sorrowful piano-led "Leicles," which deals with child molestation.

Superb voice, piano, songwriting and mood setting production make Tori Amos' *Under The Pink* a captivating work.

The CD booklet contains all lyrics and is a soothing, computer enhanced graphic study in gray and white. And in her acknowledgments, Tori thanks Apple Computers: "It's Bitchin' what these things can do." (Alan Sheckter) ●

Backbeat
MUSIC FROM THE MOTION PICTURE
BACKBEAT (JAZZ ***)**
 (Virgin)

Producer extraordinaire Don Was orchestrated a post-modern "super-group" to perform 12 two minute classics that act as the

soundtrack for Gramercy Pictures new film, *Backbeat*. The film examines the early, early Beatles circa 1961 (with special attention given to Stu Sutcliffe, the first bass player), when they were unruly young punks in the Hamburg, Germany club scene.

Instead of using old Beatles tapes, the movie's director Iain Softley went with this updated band, whose energy and talent breathes new life into some old favorites. They are excellent, fiery, fun, high speed adaptations.

The band is Afghan Whig Greg Dulli on most lead vocals, Don Fleming on guitar and backup vocals, Nirvana's supreme power drummer Dave Grohl, REM's Mike Mills on bass and backup vocals and even lead vocals on Bo Diddley's "Roadrunner." Sonic Youth's Thurston Moore also plays guitar to round out the *Backbeat* band. Soul Asylum's Dave Pirner does lead vocals on my favorite track, Eddie Cochran's 1959 unforgettable "C'mon Everybody."

All other songs on this album are super. They include "Long Tall Sally," "Twist And Shout," "Good Golly Miss Molly" and "Please Mr. Postman." The whole CD is only 27 minutes long, but the content is all killer and no filler. (Alan Sheckter) ●

Backbeat
MUSIC FROM THE MOTION PICTURE
BACKBEAT (JAZZ ***)**
 (Virgin)

This *Backbeat* CD is quite different from the previous one. Instead of two minute hard rockin' Beatles ditties, this CD is all jazz, and consists of seven tracks that are produced and composed by Don Was. Was also plays bass in this great lineup featuring Terence Blanchard on trumpet, David McMurray on sax and flute, Eric Reed on piano, as well as "Buster" Marbury and Luis Conte on drums and percussion.

Why two CDs of totally different music? Well, the movie is about "the fifth Beatle," Stu Sutcliffe (who gave the Beatles their name and early look), and Stu had two separate loves; the rock 'n roll he made with Lennon and the Beatles and his love for art. This CD represents the art side. Sutcliffe was quite a competent artist, and the CD insert displays six reproductions of his abstract art. On the CD itself, the music is a spontaneous, impressionist jazz sound that embodied the sound of that era, the early sixties, as opposed to the club scene rock of the other *Backbeat* CD. Nicely



Tori Amos

done. (Alan Shechter) ●

The Brand New Heavies
BROTHER SISTER
(Delicious Vinyl/East West Records)

My favorite local radio station has a feature they call "Funky Friday," where folks call and fax their requests for a special hour of funk on Friday afternoons. They play Sly and War, Digable Planets and other funky sounds; old and new. Well, one week they could simply play this new Brand New Heavies CD for the entire hour and it would be a fine show.

Self-produced and recorded in London, *Brother Sister* is the third album from the Heavies, who formed in 1985. The band now consists of Atlanta-born lead vocalist N'Dea Davenport (who among her influences are Aretha, Chaka Khan and Minnie Riperton), and three Englishmen Simon Bartholomew, Andrew Levy and Jan Kincaid on guitars, drums and keyboards. The result is a very pleasant, cohesive, medium-tempo, soft-party sound. Davenport's soulful voice and the instrumentation of the Englishmen is interesting, and they mix well. There are 14 tracks, and all are strong. One has a reggae style, one has a killer sax solo, and all have a nice, easy "funk 'n soul" sound for the nineties. (Alan Shechter) ●

Peter Case
SINGS LIKE HELL
(Vanguard)

Besides "singing like hell," Peter plays acoustic guitar, harmonica and piano on this nice, old-time, bluesy collection of traditional songs. They include "Rovin' Gambler," "Wells Run Dry" and "Down In The Alley." Case also gives us Blind Lemon Jefferson's "Matchbox Blues," Jesse Winchester's "How Bout You" and Roy Orbison's "Down The Line." He gets a little help with drums, bass and violin here and there, but it's mostly Peter covering all aspects of this soothing and well-produced collection. (Alan Shechter) ●

Chainsaw Kittens
POP MEATRESS
(Mammoth/Atlantic)

The CD itself is a fine engine red with thickly furred black cat claws coming out from the center like a wagon wheel. Nice design. But that's not what you spend your CD-allowance on. Ya wanna know about the music.

This is the fourth power-rock release from the band. Strong voiced vocalist Tyson Meade had a hand in writing all 12 tracks, many written together with guitarist Trent Bell. There are good melodies, relevant lyrics and plenty of sonic guitar passages and earnest drumming from these Oklahomaans. The vocals can clearly be heard in the mix over even the most powerful instrumental passages, and that's a good thing. Good solid rock cuts include "Pop Heirless Dies" (fine harmonies on the vocals, great guitar licks), the Gin Blossomy no frills rock sound of "Silver Millionaire" and the opener "Sore On The Floor" whose shrieks and double-time drumming are sure to wake the neighbors. There are more mellow moments, like "Loneliest China Place," an excel-

lent English-sounding pop song that includes banjo and piano. More subdued is the sadly-sung, simple acoustic "Soldier On My Shoulder" that could bring depression to even your brightest day. Substantial effort. (Alan Shechter) ●

The Charlatans
UP TO OUR NEPS
(Beggars Banquet/Atlantic)

This, the third album from the British popsters was produced by Steve Hillage. Their first album, 1990's *Some Friendly* was a #1 album on the British charts, as they were at that time, the band that originated the danceable, melodious, mind-expanding Manchester sound. Their new album is a solid collection of ten neo-psychedelic, high-spirited songs led by the soulful vocals of Tim Burgess. Strong tracks include the very catchy single, "Can't Get Out Of Bed," slide guitar-filled "Jesus Hairdo" and acoustic "Autograph." Crafty English pop with broad appeal. (Alan Shechter) ●

Dinner Is Ruined
LOVE SONGS FROM LUBRICATION
(Raw Energy Records)

These "love songs" are an eclectic collection of 12 various dissonant sounding tracks. Toronto's Dinner Is Ruined are four fellows, who beside the standard bass, guitar, drums and vocals bring piano, organ, mandolin, banjo, violin, bowed upright bass, cello, dictaphone and a bunch of brass to the table. Songs run the gamut, from the harsh opener "Carnival Of Sole" to the soft acoustic "Snowwhite." Others fall somewhere in the middle, like the haunting, slightly off-key (on purpose) "Afro-Am Pile," and the satirically news-like narration of "Basic Training." Another interesting track is the anti-meat message of "Harry The Burger Man." There are a couple of haphazard instrumentals, too. Interesting set. (Alan Shechter) ●

DMZ
WHEN I GET OFF
(Voxxx/Bomp Records)

This is an 18-track assemblage from Boston's DMZ, a band that existed in the mid-1970s. I tried to find the significance of this recording, but couldn't. The liner notes, written by bandleader "Monoman" (Jeff Conolly) have a smug, boastful air about them as he explained that DMZ, a New York Dolls inspired band more vital and authentic than the Sex Pistols, Ramones and the Stooges. I hear rough and undisciplined rock in these 1976 and 1977 recordings, but nothing that sounds so vital, not to mention being so important as to have a reissue CD 17 years later. Oh well. Maybe if you grew up in the Boston club scene and were somehow enamored with DMZ then, you may be inclined to procure this rough CD. (Alan Shechter) ●

Francis Dunnery
FEARLESS
(Atlantic)

Cool new stuff from baby-faced songwriter/

vocalist/guitarist Francis Dunnery. A vast array of styles are represented in this collection of easy-going, yet hip and fashionable tracks. The lead track and single "American Life In The Summer-time" is a catchy, strumming number, "Home-grown" (about family, not herb) is a fine example of soft white funk, and "Fade Away" has a distinct reggae flavor. Great lyrics and an overall musical quality that'll give you a peaceful, easy feeling. (Alan Shechter) ●

The Dylans
SPRINT FINGER
(Beggars Banquet/Atlantic)

Colin Gregory, the main force of England's The Dylans leads the band (with a partially new lineup) on 12 tracks. High spirited and hard rocking, as on the single "Grudge," these guys can cook. A bit of psychedelia, a bit of rave and a bit of pop make a nice mix of post-modern sound. (Alan Shechter) ●

Billy Eli & Lost In America
SOMETHING'S GOING ON
(Music Lane Records)
P.O. Box 3829, Austin, TX 78764

This self-produced debut album by Billy Eli and friends is another example of the growing national reputation of product emanating from Austin, TX. Walking the line between rock and country, *Something's Going On* combines a tight, American moderate-rock sound and vocal treatments that are somewhat reminiscent of Tom Petty or John Mellencamp, with a true Texas sounding lead guitar twang, courtesy of Jordan Egler. Billy Eli plays acoustic and other electric guitars and sings all of the songs. Egler, Eli and drummer Phil Achee are the central figures in this nine-song CD of easy going rocking songs. There are several strong selections including the title track and "Compared To What," which was a finalist in this year's Austin Songwriter's Contest. Check it out. (Alan Shechter) ●

Frente
HARVEY THE ALBUM
(Mammoth/Atlantic)

What a charming album! Even the LP's name is cute! The Australian four-member band Frente, led by the charismatically pretty voice of Angie Hart formed in 1988. They received a readers' poll new group of the year award from *Rolling Stone Australia*. Now, the big push in the States. Hart's voice is clear and has a calming innocence to it, especially on the two-minute cover of New Order's "Bizarre Love Triangle." Other standouts include "Labour Of Love" and "Ordinary Angels." I still don't know if it's adult alternative or pure pop, but I like it. (Alan Shechter) ●

Front 242
05:22:09 12 OFF
(Play It Again Sam Records/Epic)

Front 242 has been on the musical scene since 1981. Their style has been aptly labeled as "elec-

Billy Eli and Lost in America

Something's Going On

Imagine if Tom Petty had robbed banks with Jesse James, if Jack Kerouac wrote the lyrics for ZZ Top, or if Keith Richards played lead guitar for Woody Guthrie, and you might capture some of the flavor of Billy Eli's "Something's Going On".

The Austin Chronicle: "Billy Eli's songs are instantly likable, with a tight, crisp acoustic/electric groove."

Texas Beat: "Solid rock music in the Mellencamp tradition. Go for it!"

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The Golden Palominos A HISTORY (1982-1989) (Restless Records)

This is an essential 2-CD collection for anyone with an infatuation with and/or curiosity about the "virtual rock group," the Golden Palominos. Each CD clocks in at over 70 minutes. A steady lineup for the band really does not exist, except for anchor percussionist and composer Anton Fier, bassist Bill Laswell and guitarist Nicky Skopelitis.

The big feature of the Palominos ever-changing, experimental, technologically inventive assemblage are the big names that have been "in the band" over the years. How's this for contributors: Richard Thompson, Michael Stipe, Syd Straw, John Lydon, Jack Bruce, Sneaky Pete, Matthew Sweet and T-Bone Burnett? They are all here.

You get six songs from the self-titled first album, eight from 1985 LP *Visions Of Excess*, nine from 1986's *Blast Of Silence* and six from their fourth album, *A Dead Horse* (and you can't beat that one - sorry, couldn't resist).

From the inventive electronic sound of 1983 through the soft acoustic ballads of 1989, you get the Palominos in one neat package. (Alan Sheckter) ●

The Hair & Skin Trading Company OVER VALERIE (Beggars Banquet)

Formed in 1991 and named after an old warehouse in London, TH&STC offer their second full-length release. The three piece band, which consists of guitar, bass, drums and vocals, make quite a lot of music. Not to be fenced in to the parameters of any particular category, the band lays down complex rhythms and augment the ever changing moods with guitar and vocal layers. Sometimes hypnotic, as on the soft, numbing vocal passages of "Loa," sometimes psychotic, as evidenced by the searing, sonic guitar on "Machine Gun," there are numerous sounds and ideas to absorb. But beware, if you aren't careful, the songs within may sneak past your ears and influence your spirit and psyche. (Alan Sheckter) ●

The Julianna Hatfield Three BECOME WHAT YOU ARE (Mammoth/Rhino)

Casual radio listeners may think that Julianna Hatfield came out of nowhere with the love/hate sibling single, "My Sister." Not so, top-40 breath! While still a teen, Hatfield was in another trio, The Blake Babies. They lasted from about 1986-1990, until they faded away.

Become What You Are is Hatfield's second album since. The other two of the Hatfield Three are long-time chum and bassist Dean Fisher as well as Todd Philips on drums. The CD is 12 tracks of crafty, energetic, catchy pop, each clocking in at 2½ to 4½ minutes, the classic length of a single. Hatfield plays all guitars, sings and wrote all of the songs. And cool songs they are. Suitable for teens and older alike, Julianna's sweet Susanna Hoffs/Belinda Carlisle voice adds an easy-to-relate-to

tronic body music." They keep their blend of heavy techno/industrial textures coming with 05:22:09:12 OFF. Their second release for the calendar year 1993, this CD proudly displays the instrumental and production talents of band members Daniel B. and Patrick Codenys. The 16 tracks (there are two bonus tracks), fit together very well, each with a different electronic groove within the same broad genre. Big-sounding drums lay down a beat that the keyboards and other computerized instrumentation follow. Electronically altered female vocal passages here and there, on "Crushed" for example, add to the mix. Very inventive music without even one dull track, make Front 242's latest a killer collage of images and sound, perfect for today's post-modern dance floor. And if you are not one to groove on the dance floor, just sit back and "feed your head." (Alan Sheckter) ●

Frankie Goes To Hollywood BARG!... THE GREATEST HITS (Atlantic)

Remember the "Frankie says..." slogans? Yeh, me too. I snickered when I first saw this one, but there are plenty of goodies here to make it a winner. The band, whose name was inspired by Frank Sinatra's move into the movie industry, is most famous here in the States for their 1984 techno-dance-rock hit "Relax" as well as their follow-up hit, "Two Tribes." They are both here as is the original 12" New York mix of "Relax." Another minor hit, "Welcome To The Pleasuredome" is also here as you might expect.

The surprise to me are the inclusion of three fine covers. First is a respectful, easy version of the 1965 Gerry And The Pacemakers "Ferry Cross

The Mersey." Also included is a funky, orchestral rendition of Edwin Starr's 1970 hit "War" and even Springsteen's "Born To Run." Check it out! (Alan Sheckter) ●

Jerry Garcia/David Grisman NOT FOR KIDS ONLY (Acoustic Disc) 800-221-DJSC

Not For Kids Only is a joyous, sparkling, one of a kind collection from old folkies Garcia and Grisman. They playfully and skillfully run through 12 American classics, many of which can be traced back over 100 years.

Though the album's title refutes it, these cute, playful arrangements are aimed at little folks. But parents of the little folks will certainly want to listen along too. Songs include "Jenny Jenkins," complete with jew's harp accompaniment, Elizabeth Cotten's oft-covered "Freight Train" and the classic "Teddy Bears Picnic." Also included are "A Horse Named Bill," in which Jerry sings whimsical lyrics to the tune of "I Wish I Was In Dixie," and the ageless "Arkansas Traveler," kind of a combined fiddle tune and comedy skit.

Garcia sticks to acoustic guitar and lead vocals while Grisman adds his world class talents on mandolin, banjo and backing vocals.

The CD states that all proceeds from the publishing of these songs will go to the Carousel Fund, a California organization dedicated to assisting families with children who suffer from a catastrophic illness. All artwork is by Jerry Garcia. *Not For Kids Only* is a great album to put on where both kids and grown-ups are present. (Alan Sheckter) ●

innocent charm to her songs, without the bubblegum image those other two vocalists offered.

Hatfield is bright and clever and her personal observations of the world (she grew up in a nice suburban Boston town) find their way into the lyrics of her songs. Most of the lyrics are quite literal and not made to be cloaked in a curtain of mystery.

The first track, "Supermodel," starts off instantly with the oh-so-true lyric, "The highest paid piece of ass, y'know it's not gonna last, those magazines wind up in the trash." She goes on to make the mocking comment, "\$5000 a day is what they pay my baby for a pretty face." Other notable tracks of observation and angst are "Feelin' Massachusetts," the more mellow single "For The Birds," the intense, serious rocking "A Dame With A Rod" as well as "Spin The Bottle."

I like Julianna Hatfield's songs. They are easy to take, have relevant, modern, MTV-generation-life-in-America messages and come with snappy band accompaniments. (Alan Shecker) ●

The Hatters

THE MADCAP ADVENTURES OF THE AVOCADO OVERLORD (Atlantic)

The Hatters new album has a totally lovable avocado on the front, a photo of the band relaxing outdoors on the back, and 13 tactful and exciting rockers on the inside. Adam Hirsh is the lead vocalist, guitar picker and chief songwriter. The band formed in Philadelphia in 1988 and later relocated to New York, where they've gained a large following, mostly as a result of intense live shows. Having come up the ranks like the Spin Doctors and Blues Traveler (John Popper of Blues Traveler lends a harmonica passage to the cool tune, "Sip Of Your Wine"), the band got Atlantic's attention - hence this major label debut.

There are a lot of ingredients in the Hatters sound. Allman Brothers, Skynyrd and Black Crowes sounds can all be heard. That's not to say that the Hatters don't stand out on their own, 'cause they do. Powerful ballad "I Could Be The One," cucumber-cool, funky "Dig The Ribbit" and the finale "When I Write My Last Song" (which also appears on the band's 1993 EP *Live Thunderchicken*) are all winners. Very talented musicianship is the key factor in making the Hatters impossible to overlook. (Alan Shecker) ●

Helium

PIRATE PRUDE (Matador)

Frontwoman Mary Timony leads the Boston trio on six tracks of dissonant, moody excellence on the band's first EP (oops, there's a one-minute 7th "bonus track" of carnival-like instrumental strangeness at the end).

Their enthralling sound is not soothing and poppish, but then that's not what they're after. Ex-Dumptruckers Brian Dunton (bass) and Shawn King Devlin (drums) lay down exploratory, fuzzed-out layers of rhythm that Timony rides on top of with her ominous guitar and Liz Phair-like voice. She conjures up an image of a sweet spoken



James

girl with a knife behind her back that she's not afraid to use. Timony wrote the six main songs and sets the moods with her emotional, bold lyrics:

*You wanna have me,
and watch me like TV,
you wanna hold me,
collect me like rubies,
talk about me like a movie.
You're so dirty.*

-from "XXX"

Along with the captivating guitars, deep lyrics and Mary's foreboding voice is Helium's ability to stretch out instrumentally. None of the songs are rushed and each seems open to even longer improvisational live jamming. Their recent shows with Pavement must've been something to behold.

Emotion, beauty, talent, moodiness, humor, sarcasm and cohesiveness help describe the awesome, one-of-a-kind trio Helium. (Alan Shecker) ●

James

Laid

(Fontana/Mercury)

James was formed in Manchester back in 1983. They jumped onto the British new wave pop scene with a folksy sound that many critics and other musicians embraced. They've had success in England all along, and that prosperity has now saturated America. *Laid* was produced by legend Brian Eno. In fact, James and Eno recorded enough material for an additional double album of experimental, industrial jamming (to be released someday).

Laid is easy on the ears. Singer Tim Booth's tenor vocals ride atop the often-present acoustic strumming and quiet electric slide guitars. Group co-founder Jim Glennie's strong bass, Mark Hunter's subtle keyboards and David Baynton's "power drums" fill out the irresistible sound. The title track and first single "Laid," a joyous piece of English acoustic pop, has scored high with American modern rock and adult alternative audiences. Other standouts are "Sometimes," which is filled with acoustic guitar strumming and the upbeat "Low Low Low" (for which folks had lobbied to be England's 1994 World Cup soccer theme). There are moody pieces as well. The quiet



Melanie

"Lullabye," brooding "Dream Thrum" and whispering personality of opening track "Out To Get You" are all strong, emotional tracks. Very inventive music combined with quite fresh production, make this a winner with broad appeal. (Alan Shechter) ●

Jawbox
FOR YOUR OWN SPECIAL SWEET-HEART
(Atlantic)

Driving, high-decibed guitars, bass and drums, combined with vague but overall negative lyrics of despair and angst describe the sounds of Jawbox.

The Washington, DC quartet's latest release kicks off with two compelling, kick-ass tracks, "FF-66" and "Savory," (a new arrangement of a previously recorded tune). Other songs range from the more sedate (but nevertheless powerful) "Cooling Card" and the excellent Alice In Chains-sounding drone of ballad "Green Glass," to the very up-tempo, chaotic "Jackpot Plus!" and pounding "Chicago Piano." A fine post-punk package. (Alan Shechter) ●

KMFDM
ANGST
(Wax Trax! Records)

KMFDM (initials for a German phrase that roughly translates into "No pity for the majority") have been around for about ten years. Their style is a mix of speed metal and industrial lust with some electronic hardcore (as in "Lust") thrown in. Led by Sasha Konietzko on vocals, percussion and programming, and En Esch on vocals, percussion and guitar, the band also boasts two more guitarists on this album. Offering some good musical and lyrical ideas (as in the single "A Drug Against War"), KMFDM blasts a breakneck

paced bundle of songs in your face. To their credit, there are legitimate constructive observations and concerns expressed in *Angst*'s lyrics, not just negativity. Still, I don't know why it is still fashionable to have all lyrics sung in that forced, gravelly, Linda Blair-in-the-*Exorcist*-voice that metal bands often use. (Alan Shechter) ●

Madder Rose
PARCE OR
(Seed Records/Atlantic)

Veteran guitarist/songwriter Billy Côté and Manhattan's ex-busker Mary Lorson are the songwriters and driving forces of Madder Rose. *Panic On*, the follow-up to their highly acclaimed debut is great. Lorson's lovely voice is a natural for sweeping, soothing songs like "Almost Lost My Mind" and "Car Song," and also fits rockers like "Drop A Bomb" and the bass-laden "Ultra Anxiety" quite well. Other good tunes are the Sundays-like "Panic On" and 90s-psychedelic "What Holly Sees."

Great alternative pop-rock with a pleasing variety of moods. Oh, and keep the CD player on for the haunting weirdness of track 99. (Alan Shechter) ●

The Maltese Goddess
THE MALTESE GODDESS
(ZBS) 800-662-3345

Now for something completely different. *The Maltese Goddess* is a cosmic movie in 3-D sound." ZBS urges you to listen on headphones to completely experience a new dimension in audio delights.

The actual story involves Ida, whose father has just died. She goes to Philadelphia to close down his detective agency, but when she sees his notes on his last case (involving a stolen statue called

The Maltese Goddess), she chooses to take on the case. Ida gets involved with a cult where she is initiated with poisonous snake venom that causes hallucinatory visions and contact with the spiritual world.

Interesting idea for the CD medium. Reminds me of mystery stories I used to hear late at night on AM radio as a kid. Pretty cool. Call ZBS for info on other supernatural journeys around the world with Indiana Jones-type Jack Flanders and Ruby, the Galactic Gumshoe. (Alan Shechter) ●

Mazzy Star
SO TONIGHT THAT I MIGHT SEE
(Capitol)

This is the latest from that most excellent 90s soft-psychedelic rock band, Mazzy Star. Along with the dark and erotic voice of Hope Sandoval, soft guitars, tambourines and drums move along nicely at a slow to moderate pace. Excellent tracks are "Fade Into You," whose intro is a dead ringer for Dylan's "Knockin' On Heaven's Door," "Mary Of Silence" that has the eeriness of Jim Morrison's "The End," and the tribal spaciness of the title track. Along the same audio pace and volume as the Cowboy Junkies. It's a nice, relaxing mood enhancer. (Alan Shechter) ●

Melanie
FREEDOM KNOWS MY NAME
(Lonestar Records)

Melanie's back! She's the folk singer who's been around since the early days of the Fillmore and who became a star after she performed solo at Woodstock. Melanie got the audience at Woodstock to light candles and matches. It became a concert tradition that she is rarely credited for having started. Melanie had a huge hit with "Brand New Key" in 1972 and then took some time away from touring to raise children.

Along comes this jam-packed CD which contains background vocals by all three of Melanie's now-grown children. It's on her husband's record label which means she was able to record exactly what and how she wanted. *Freedom* contains nine songs plus six bonus advance tracks from her next release. Included are superb renditions of Jimi Hendrix's "Purple Haze," Cheryl Wheeler's "Estate Sale" and "Arrow" and Bob Dylan's "Hard Rain." A few of Melanie's new originals are destined to become classics including "In My Rock And Roll Heart," "Live Coal" and the title track.

If you remember Melanie, or simply enjoy passionate, soulful singing and lyrics that ring of honesty, be sure to check out this disc. (Netta Gilboa) ●

John Michael Montgomery
KICKIN' IT UP
(Atlantic)

As a rule, *Gray Areas* doesn't look at country music. But, since John Michael Montgomery's current LP sneaked up to #1 on the *Billboard* overall Top 200 Albums Chart (as well as an extended period atop the Country Albums Chart), and since this CD crossed my desk, I thought I'd

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SWEET PROVIDENCE (1988) CIRCUIT RIDE (1992)

A funny, raring piano reminiscent of Little Feat or the Band starts things off, with a great solo who who who guitar, and then there's the VOICE. Lead singer Jason White has a voice that sounds like honey. It's the simple. The Judge. Jan/Feb 1988

The JANGLERS are about as colorful as they get, and in the end are more with charm, and a little bit of the funk. The track is a real beauty, and the power. "True Turn To Be" is a perfect rocker. Ten tracks in all and each worth a listen. DISCUSSION Nov/Dec 1988

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re-issues the power and electricity of such an happy group as "The Minor Brothers and The Gravelly Dead and new-comers such as "Pink. The Spirit Doctors and Col. Bruce Hampton". CLEVELAND PLAIN DEALER Aug. 23, 1992

"Includes 13 tunes, nicely produced, ranging from top hip swing on "Stay Around" to a real funky guitar string on "Circles", rocking gospel swing on "Way Out Over Yonder". If you like to have a CD running, this one is for you. One doesn't immediately think of Cleveland Ohio as a hotbed of Southern rock, yet at their best - on rocking guitar rock tunes powered by slide guitar, gospel-meets-whorehouse jams, and rollicking boogie beats - the Janglers sound like a true "CMB" brother." FEATURING 47 - Fall 1992

TWIN CITIES READER 5/27/92

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SERPENT'S DANCE Oroboros™ THEIR NEW CD - RECORDED LIVE

"Serpent's Dance" succeeds in capturing the magic that exists between Oroboros and it's thousands of fans across the U.S. - The performances are spirited, and the recording is painstakingly accurate, the stellar songwriting of both Jim Miller and Mike Bradley stands up to anything offered by neo-Deadhead bands on major labels such as Bighead Todd & the Monsters, All Good, or Blues Traveler. Hopefully, Oroboros will join them as National breakthrough artists in 1994.

Jim Clevo - "CMG Notations" 2/94

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give it a listen.

There are ten well-produced, danceable songs of love and life with Montgomery singing the lead vocals. Popular singles like "I Swear" and "Rope The Moon," both slow, syrupy acoustic ballads, as well as more upbeat songs work because of the backing band (which all include pedal steel guitar and fiddle). Still not my cup of tea, but if you want to be up close with the latest country artist to cross over into the pop world, get *Kickin' It Up*. (Alan Sheekter) ●

Charlie Musselwhite JR MY TIME (Alligator Records)

Musselwhite is a blues master most well known for his accomplished harmonica, and on *In My Time*, he proves that one leg is definitely rooted in the blues of days gone by.

Born in Mississippi before moving to Memphis and then Chicago, Musselwhite earned legendary blues status by crossing musical paths with many masters, such as Otis Rush, Muddy Waters, John Lee Hooker, Big Joe Williamson and others.

Turning 50 this year, Musselwhite also proves that the other leg is directed to the present and looks to the future as one of the primary torchbearers of traditional American blues. On *In My Time*, Charlie also plays guitar on four of the 16 tracks, and also eloquently and soulfully provides the albums vocals.

Opening number "Stingaree" highlights slide guitar and "Brownsville Blues" exhibits Musselwhite's blues guitar talents. Harmonica virtuosity is all over the place too, as on Sonny Boy Williamson's "The Big Boat" as well as on "Watson's Excellent Adventure" and on the happy sounds of "Movin' And Groovin'." His excellent performance on closing gospel number "Beside Of A Neighbor" is also moving.

Great harp, songwriting, song adaptation and a solid backing band make Charlie Musselwhite's *In My Time* a classy high water mark that blues enthusiasts will enjoy for years to come. (Alan Sheekter) ●

Regattaland OVER THE EDGE VOLUME 5 - CROSLY

BERDIX RADIO REVIEWS (Sealand Records/Universal Media Network)

Over The Edge is a weekly radio show broadcast in the wee-hours on Berkeley, California's KPFA since 1981. It's a strange experimental show, featuring Don Joyce and his spoken word performances about eclectic topics, combined with sound effects and real-time audience participation.

This album, which Negativland produced themselves, is their first on Sealand after a rocky courtship with the SST label. Crosley Bendix is the fictitious "cultural reviewer and director of stylistic premonitions for the Universal Media Network."

This album is a collection of his eccentric radio spots. The ten selections range from three to eleven minutes and cover the years between 1984 to 1993. Crosley Bendix comes across like a combination of narrators Andy Rooney, Paul Harvey and Garrison Keillor. Though Negativland usually releases busy, intricate works with lots of electronic noise and sampling, this somewhat one-dimensional product provides many, many cultural insights that might just rub off on you! (Alan Sheekter) ●

Oroboros SERPENT'S DANCE (Maia Records) 216-247-4323

An oroboros is a snake that bites its own tail, symbolizing continuity as well as change. The band has been together for about 15 years. Changes have come, yet the importance of the music and the "oneness" with their fans has remained constant. This CD was recorded live on a club-date tour in early 1993. From their hometown of Cleveland to Breckenridge, CO, they lay down their energetic, post-Dead Head neo-psychedelic sound. Talented guitar picking, as in "The River Runs" and "Can't Blame It On Anyone," satisfying vocals and solid bar-band sound drumming make for an exciting and accessible collection of songs. Guitarist Jim Miller and keyboardist Mike Brad-

ley wrote virtually all of the songs, and the album is arranged in Miller/Bradley alternating order. Good stuff.

Maybe *Serpent's Dance*, Oroboros' fourth album will propel them to new successful heights. (Alan Sheekter) ●

Partner PARTNER / SILENT NIGHT HOLY NIGHT (CM Records) 539 Queen Anne Avenue North, Suite 151, Seattle, WA 98109

I'm lookin' at Partner's first two CDs. Both were released in 1993, both have parental advisory explicit lyric warnings (nothing too outrageous, still the occasional four-letter word) and both are adorned with a small pot leaf.

Darik Peet plays a searing Eddie Van Halen-style lead guitar on tunes such as "What Is The Meaning?" on the *Partner* album. Vocalist Dana Anton belts out the lyrics with her deep, powerful, rock 'n' roll voice. There are straight ahead rockers, like the Allman Brothers-sounding "Never Give Up" as well as slow, bluesy instrumentals such as "Opus 1," both on the first CD. The second CD is a bit more refined, as in the opener "Firefly," but still has lots of punch and energy.

There are some neat covers, too. The first CD contains Eric Burdon's "When I Was Young" as well as that Golden Earring FM classic - "Radar Love." *Silent Night Holy Night* has a kick-ass version of The Crazy World of Arthur Brown's 1968 hit - "Fire."

You can also find contact info for the ACLU (just say "NO" to censorship), the pro-hemp group WCDPR and "Party Smart," an education group from the Beer Drinkers of America. (Alan Sheekter) ●

Pavement CROOKED RAIN, CROOKED RAIN (Matador)

Crooked Rain, Crooked Rain is the follow-up to Pavement's widely acclaimed 1992 release, *Slanted & Enchanted*. Principal songwriter, guitarist and



Sam Phillips

vocalist Stephen Malkmus leads the band on 12 original medium-tempo fervent, impassioned songs. It's obvious that these guys could crush you with sheer volume and power if they wanted to, but it seems their feeling on that is "What's the point?" Instead, Pavement uses a more lazy approach while still exhibiting plenty of slow-rocking, melodic layers of sound. Not afraid to offend and speak on their own terms, Pavement's newest package is full of evocative thoughts and instrumentation.

Tracks include the dissonant and passionately vocalized "Stop Breathin'," the raging, hammering sounds of "Unfair," the possible tribute to Bill Graham or at least his old concert hall "Fillmore Jive" and "Range Life," where Malkmus snubs Smashing Pumpkins and Stone Temple Pilots by name. *Crooked Rain, Crooked Rain* has the fine balance of being a little off-center, a little avant-garde, a little warped, with a lot of good guitar and lyrics. What more could you ask for from a rock and roll album? (Alan Shekter) ●

Sam Phillips MARTIRS & BIKERS (Virgin)

This is the third album singer/songwriter Phillips has put out on Virgin and it was produced by her husband, T-Bone Burnett. Seductive, yet intelligently challenging, Sam Phillips and her beautifully clear, soulful voice take you through 13 well-produced tracks. The last song is a spacey cover of John Lennon's "Gimme Some Truth." "Baby I Can't Please You" is a catchy number that

criticizes one who is quite judgmental and narrow minded. "The Same Changes," which partially resembles a Beatles song with its guitar hook, really hits on Phillip's philosophy. The chorus chants: "Circle of changes, the world around you, the same changes, hold on to the voices inside you..." Sam says that although we constantly will be experiencing change in our lives,

Melodie McDaniel

you need something of your own to hold on to, be consistent with and not let outside voices influence that. Great philosophy! "I Need Love," the first single is a wonderful expression of her desire for real, true love.

A soothing melodious voice, excellent production, instrumental accompaniment and beautiful, philosophical lyrics make *Martins & Bikins* a winner. (Alan Shekter) ●

Pink Floyd THE DIVISION BELL (Columbia)

Pink Floyd specializes in concept albums, and this one's no exception. It's about communication and the inability of many to communicate with others they once cared for.

We were sent this release on cassette and initially I was disappointed not to have the CD. I brought it to my car and found the auto-reverse feature a huge plus. The songs on *The Division Bell* flow into one another well and the lyrics have such similar themes that they could be almost interchangeable. This release is so good, I ended up buying the CD too.

Many people criticize Floyd for the loss of Roger Waters. *The Division Bell* is fine without him, and I don't anticipate playing another cassette in the car for a while. (Netta Gilboa) ●

Rise Robots Rise SPAWN (TVT Records)

Here's a collection of science fiction-inspired songs falling into the combined category of pop, high-tech and funk. The overall effect is kind of a musical theater with small melodies within melodies, multiple samples and barely detectable vocals in between the printed above-ground lyrics.

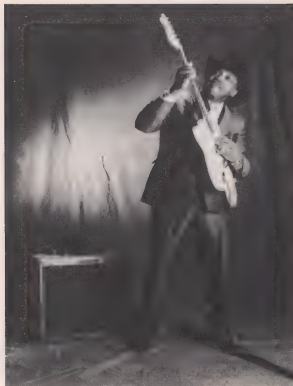
Mainly the work of the duo Joe Mendelson and Ben Nitze, *Spawn* features contributions of more than 20 musicians that add a myriad of musical ideas. Tracey Amos' smooth vocals add a lot to most of the songs. "Big" is a wonderful, easy-going shuffle of grooving funk, the single "The Bottle" is an interesting mix of styles. My favorite, the ending track "Rosalee," goes back and forth in a lovely contrasting mix of nicely picked guitar measures, fast-paced funk and tender female vocals.

The robots have risen. Listen for yourself. (Alan Shekter) ●



Pink Floyd

Albert Wilson



Otis Rush

drummer Neil Peart writes the lyrics while Lee and guitarist Alex Lifeson write the music), and Geddy sounds as fresh as ever. The album moves along smoothly with tracks like "Cut To The Chase" ("...young enough not to care too much about the way things used to be; I'm young enough to remember the future, the past has no claim on me..."), "Alien Shore" and the instrumental "Leave That Thing Alone."

The CD insert is one of the best I've ever seen. It opens ninefold, has all of the lyrics and lovely graphic blow-up quotes from each song on one side, while the other is a mind-blowing array of subliminal phallic and sex symbols and other wondrous you-make-sense-of-it-yourself images.

Though it breaks no new musical ground, *Counterparts* is another successful notch in Rush's illustrious belt. (Alan Shecker) ●

Otis Rush *AIN'T ENOUGH COMIN' UP* (This Way Up/Mercury)

Chicago bluesman Rush has been doing it for 40 years. He's written such blues all-timers as "I Can't Quit You Baby." Idolized by such contemporaries as Jagger, Clapton and John Mayall (who respectfully made Otis' "All You Love" the opening track on their classic *Blues Breakers* album), on *Ain't Enough Comin' Up* (his first studio album in 16 years), Rush kicks out some new songs as well as remakes of tunes by Albert King, Sam Cooke, BB King and Ray Charles. A great backing band including Little Feat keyboardist Bill Payne, Buddy Guy bass player Greg Rzab, and ex-Bonnie Raitt guitarist Johnny Lee Schell spell "first class" all the way. Great new effort which ensures Rush is still a contemporary blues force, not lost in the past. (Alan Shecker) ●

Rush *RUSH* (Atlantic)

These hard rockers from San Diego incorporate guitar, bass and drums into their four-member band. The fourth member is lyricist and singer John B. who brings a powerful, yet not overdone voice to the table. The seven song CD is 28 minutes in length, but it's full of forceful action.

Sonny Rollins *OLD FLAMES* (Milestone Records/Fantasy)

Tenor saxophone player extraordinaire Sonny Rollins' illustrious career has spanned over 40 years, rubbing elbows and brass with folks like Miles Davis, Thelonious Monk, Max Roach, John Coltrane and others. Rollins produced the sax for the successful 1981 Rolling Stones hit "Waiting On A Friend."

On his latest release, Rollins stretches out on seven classic instrumentals with an enjoyable ensemble featuring trombone, piano and drums, as well as acoustic and electric bass. From the familiar melodies of "Where Or When" (a #1 hit for Hal Kemp & His Orchestra in 1937), to the soft sounds of "My Old Flame," every inch of this CD oozes the class and character of the saxmaster. Each track is a winner including Rollins' own "Times Slimes" and the final piece, Duke Ellington's tender "Prelude To A Kiss." (Alan Shecker) ●

Rush *COUNTERPARTS* (Anthem/Atlantic)

Counterparts, which peaked at #2 on the *Billboard* album chart, is the 19th album from this fortysomething Canadian power-rock trio. Followed for 20 years by a continually growing core of fans, Rush may be the most unnoticed supergroup out there.

Old fans will certainly embrace *Counterparts* as the band puts their signature sound to 11 new songs. Rush's instantly recognizable sound comes from Geddy Lee's clear, tenor voice, (though



Shonen Knife

Yuu Kamimaki



Soundgarden

How about a cross between Stone Temple Pilots and Black Sabbath for a description? "Frustration" is a good, relentless rocker, and "Everyone Except For Me" contains lyrics of angst, perhaps concerning this major label release. John b. sings:

*Taste the fortune, taste the fame,
Gone tomorrow but here today,
And we're behind you, don't let us down
Good, honest rock 'n' roll. (Alan Sheckter) ●*

Shonen Knife ROCK ANIMALS (Virgin)

What used to be considered a cult/novelty act has now drawn international success and attention. Opening for Nirvana on their last tour, the female Japanese trio's "Ronettes meets the Ramones" sound has been successful with live audiences, rock critics and musicians alike.

This is the second album Shonen Knife (named after a Japanese pocket utensil) has recorded for Virgin. The first, *Let's Knife*, which decorated the girls with plenty of praise, consisted of new versions of their favorite previously released independent label songs.

The overall sound and spirit of this 1994 CD is fun. The three women from Osaka have influences that include 60s Motown and surf music combined with late 1970s new wave. While laying out a driving beat on most songs ("Johnny, Johnny, Johnny," "Brown Mushroom" "Cobra vs. Mongoose"), the girls sing about easily analyzed subject matter with a bit of cutie-poop to make the listener inclined to have fun rather than solemnly mulling over brooding lyrics.

Not that Shonen Knife are simply trying to be cute. There are certainly messages in their surf punk/pop sound. "Little Tree," a very melodic ditty, contains the observation that "a great big caterpillar was eating the leaves of the tree" in her garden. It then touches on the larger picture of saving forests of trees from bulldozers. Another song, "Concrete Animals," initially seems to be a silly tribute to those cement animals found in zoos and parks, but actually grows into an anti-vandalism message.

Other tunes are fun and carefree. The catchy "Catnip Dream" bounces along with the idea that "catnip is a kitty cat drug." "Tomato Head" is simply a reference to singer Naoko Yamano, who drinks a lot of tomato juice, and "Brown Mushrooms" is merely about the search for the finest restaurant mushroom.

A fine alternative pop album combining high energy, cheerful instrumentation and the beautiful singing voices. (Alan Sheckter) ●

John Simon OUT ON THE STREET (Vanguard)

Pianist, singer, long-time producer John Simon offers up *Out On The Street* as his debut release on Vanguard. With a little help from his friends, he has created a great bunch of songs. They all highlight the adult pop sound of his piano and his smooth vocals.

Probably the best feature of this CD are the guest appearances and the very varied song styles. The opening number, "Two Ways O' Looking At The Same Thing" with its brass section come off like a John Philip Sousa jamboree. "Rock And

Roll Is An Open Wound" is next, almost a New Age-type song featuring the accomplished John Hall on guitar and the Band's Garth Hudson on synthesizer and accordion. The third tune, the clever and playful "Overpop," deals with the topic of overpopulation in a jazzy way:

"Pop. Pop. There's another pop. There's another pop. Everybody's porkin' it. Won't someone put a cork in it?"

The title track is excellent, and reunites an association with the Band that dates back to the mid-1960s when he produced the *Music From Big Pink* LP. Levon Helm and Rick Danko lend a hand on vocals and mandolin.

After 20-plus years of producing records for Simon and Garfunkle, Janis Joplin, Blood, Sweat & Tears and Steve Forbert, John Simon has now, as a performer, given us a nice mix of fun and clever music. (Alan Sheckter) ●

Sleep SLEEP'S HOLY MOUNTAIN (Earache)

We get a lot of CDs at *Gray Areas* world headquarters. They attract our attention in different ways. To be honest, what grabbed me about this one initially was the cover. Robert Klem's abstract black and white paisley design with a gray, red and black psychedelic "SLEEP" as its central focus caught my eye. The back cover has the three bandmembers, Chris Hakius, Matt Pike and Al Cisneros among simulated pot leaves with one of 'em toking up. Okay, that tells me something about their attitude.

Now, for the CD inside. Yep, pot leaves adorn the actual disc, a nine song collection of heavy, cerebral, Metallica on Indica music. Powerful, especially Cisneros' persistent, methodical bass, Sleep has a strong sound. From the 45 second, bluesy guitar instrumental "Some Grass" to the chugging opener "Dragonaut" and full, charming sound of "Aquarian" and the sonic title track, Sleep deserves to be heard. (Alan Sheckter) ●

Smart Brown Handbag SMART BROWN HANDBAG (Stone Garden Records) 213-292-0133

Brothers David and Jeff Steinhart played and recorded as a band called Pop Art in the mid to late 1980s. Now, with Lynn Norton on keyboards, the trio has become Smart Brown Handbag. There are 12 melodic, acoustic and soft electric pop songs here. David states that song lyrics and classic literature have similar qualities. He's been "inspired with the challenge of telling a three minute story with lyrics and melody." And he does, without the need to turn up the volume to achieve intensity. Let Smart Brown Handbag's soft Californian sound spread East. It'd be a good thing. (Alan Sheckter) ●

Soundgarden SUPERBLOOD (A&M)

Already a Seattle success before Eddie Vedder and Kurt Cobain turned that city into a holy

Kevin Westenberg

musical Mecca, Soundgarden has, in 1994, put out their best and certainly most successful album, *Superunknown*. A follow-up to 1991's strong *Badmotorfinger*, *Superunknown* is huge: 15 songs at 70 minutes.

It came out of the blocks with a lot of hype. Fans were able to call an 800 number two months before its March release and preview excerpts of four songs. A&M also released blue, orange and clear vinyl versions of the album to spark even more interest. Upon release, *Superunknown* quickly went to #1.

The content of the album is certainly no let down. Bassist Ben Shepherd and drummer Matt Cameron lay down superb rhythmic layers while lead guitarist Kim Thayil cooks and Chris Cornell's commanding vocals bring it all home.

The first single, "Spoonman," written about Seattle's "Artis the Spoonman" (he plays spoons as an instrument and appears on the song) is not my favorite. Nor is the classic-rock, somewhat Zeppelin-ish title track, though don't think for a second that either are slouches. I loved the moody, dark "Head Down" and "Fell On Black Days" (the fuzzed-out bass on that one melts in your mouth). Then there's the more pop-ish track "Day I Tried To Live." My fave though is the infectious "Black Hole Sun," which I find depressing and uplifting at the same time and has really stuck with me.

All in all, a great entertaining combination of songs. Tour dates from Australia and Japan to Europe and big-time U.S. tours accompany *Superunknown*. (Alan Sheckter) ●

Steady Rollin' Bob Margolin DOWN JR THE ALLEY (Alligator Records)

Excellent, honest, straight ahead, talent-laden blues from track one through 15 describe *Down In The Alley*. Margolin, a veteran of the Boston blues scene, was asked to join Muddy Waters' band. He accompanied him on nine albums and played along side him in *The Last Waltz* film. Since he went solo in 1981, bluesman Margolin has played about 200 club dates a year. He's played with Stevie Ray Vaughan, Johnny Winter, John Lee Hooker and Etta James.

On *Down In The Alley*, he combines his vast blues experience (especially his love for the Chicago blues sound) on a varied array of top notch stuff. The opener, "Boogie At Midnight" has a foot-stompin' swing to it. "Brown Liquor," is a painfully slow blues ballad about the most common blues topics, drinkin'. Margolin drones, "Bartender, bartender, bring me brown liquor in a dirty glass; I need to forget about my past." You can almost feel the splinters in his barstool. "Tough Times" (a duet with 1950s Chess recording artist John Brim), has a steady beat, harp sections and bluesy vocals very reminiscent of Muddy Waters. The title track has the feel of an old, old Reverend Gary Davis gospel/blues ditty. Admirable effort! (Alan Sheckter) ●

Shuttering John STUTTERING JOHN (Atlantic)

Long-time "King of All Media" Howard Stern

intern John Melendez has rocked for years in small clubs in the Mid-Atlantic region. This is his major label debut and John thrusts 12 moderate metal songs at us.

Of course there is some humor including song titles like "Get Off My Lawn" (to his dog or his girl?), and "I'll Talk My Way Out Of It" (about excuses and lying). There is a bit of the Stern freak show with a three-legged man and an armless woman part of the CD package.

The music is competent, yet uneventful and though there are some strong, meaningful tracks, I don't thing Stuttering John is headed for superstar status. (Alan Sheckter) ●

Sugar Blue BLUE BLAZES (Alligator Records)

Sugar Blue's latest is a collection of swinging, jazzy blues numbers highlighted by Sugar's super harmonica.

Those who've seen Sugar Blue live are left in awe as "he bends, shakes and spills flurries of notes with simultaneous precision and abandon." I was left in awe simply listening to the CD. Sugar's been around for about 20 years now, his resumé including: 1985 and 1989 Grammy awards, appearances with Muddy Waters, B.B. King, Lionel Hampton, as well as work with the Rolling Stones on several records, most notably, the harmonica on the 1978 #1 hit, "Miss You."

On *Blue Blazes*, along with a great backup band, the Harlem-born Sugar Blue Whiting belts out the blues harp and sings on his own tunes, "Out Till Dawn" and "Country Blues." Excellent covers include Sonny Boy Williamson's "Help Me," Willie Dixon's "Back Door Man" and of course, a splendid version of Jagger & Richards' "Miss You." Great Modern blues rich with traditional influences. (Alan Sheckter) ●

Surgery SHIMMER (Atlantic)

Shimmer, produced by GGGarth Richardson (Rage Against The Machine, L7), is the major label debut from the New York underground hard-core band, Surgery. Formed at Syracuse University in the mid 1980s, Surgery has moved in the same direction as their ex-label mates, Helmet. Both bands started at Amphetamine Reptile Records, then signed major label recording deals.

Led by vocalist Sean McDonnell, Surgery is a dual-guitar band who uses distortion and feedback as a rather tedious beginning to quite a few songs. There is some relief from the "standard" punk sound, however. Tracks like "Gulf Coast Score," which offers a straight rock sound, and the pseudo-blues song "Low Cut Blues" offer a needed respite from the New York hard-core assault. *Shimmer* is a good album if you're into the repetitive underground sound, but if you're looking for something new, *Shimmer* has nothing to offer. (Jeff Downing) ●

Koko Taylor FORCE OF NATURE (Alligator Records)

(Alligator Records)

The robust and raucous "Queen of the blues," Koko Taylor comes through in a big way on her latest release. Behind an excellent band featuring the gifted Criss Johnson on bluesy lead guitar, and a six-piece horn section on several tracks, Koko Taylor belts out vocals with her raspy, booming voice.

There are three Taylor originals on this 14 track, 65 minute CD, "Spellbound," "Put The Pot On" and the autobiographical "63 Year Old Mama." Superior remakes include "Born Under A Bad Sign" with Buddy Guy contributing guitar and co-vocals on this version dedicated to the memory of Albert King, and a bang-up blues remake of "Hound Dog" in memory of both Elvis and Big Mama Thornton. The opening track, "Mother Nature," which features Carey Bell on harmonica is also excellent.

The Grammy-winning Taylor continues to captivate audiences both in concert and on CD putting her signature on countless blues numbers. In her words, "I'm your 63 year-old mama, feel like I'm 21; I'm your red-hot mama and my life has just begun." And how! (Alan Sheckter) ●

Therapy? TROUBLEGUM (A&M Records)

Therapy?, a Belfast-based trio reveling in the success of their "Screamager" video on MTV, have released their second full-length album on A&M Records, *Troublegum*. A sound fusion of metal, industrial and grunge, *Troublegum* releases 15 tracks of unrelenting hypnosis. From songs about self-hatred ("Screamager"), to lyrics like "I'm gonna crawl inside you and die" ("Knives"), and the outstanding, updated cover of Joy Division's "Isolation," Andy Cairns, Michael McKeegan and Fyfe Ewing have created the ultimate album for those in search of a definitive combination of all the heaviest musical styles of today. Therapy? is a "must have" for any serious music collector. (Jeff Downing) ●

Artie Traum LETTERS FROM JOUBÉE (Shenachie)

A superb guitar instrumental CD from end to end, *Letters From Joubée* (pronounced jo-bay), highlights legendary musician Artie Traum's signature adult-jazz guitar virtuosity. With roots in the New York music scene as a folk-style fingerpicker with his brother Happy Traum, Artie is rich in experience and talent. He gets to stretch out and show us the genius of his guitar techniques. Other musicians along for the ride are no slouches. Joining Traum are jazz pianist Warren Bernhardt (currently with Steely Dan), bassist Tony Levin (touring with Peter Gabriel), Whitney Houston percussionist Bashiri Johnson, two members of Asleep At The Wheel and several others. Though *Letters From Joubée* is a sophisticated instrumental album. Its bright, clean production makes it easy to listen to. A good mood enhancer. (Alan Sheckter) ●

**Tumbleweed
SUNDIAL
(Seed Records)**

Don't have much background information on this one, but it's a six-song (one bonus track), 21-minute CD of competent medium to heavy rock. Satisfactory, but not dazzling instrumentation and lyrics make this worth listening to, but don't spend your grocery money on it. The title track and bonus track, perhaps called "Sleeping Under A Mushroom Cloud" are standouts. Cool CD art, too. (Alan Shekter) ●

**Jan Tyson
EIGHTEEN TREES OF RAIN
(Eastern Slope Records/Vanguard)**

This is the first release in three years from cowboy/musician Jan Tyson. With roots that date back to early 1960s folk duo Jan & Sylvia, and involvement in bands such as the early 1970s Great Speckled Bird, Tyson's been around for a while. He's also spent lots of time on his Rocky Mountain foothills ranch.

Recorded in Nashville, *Eighteen Inches Of Rain*

offers 12 original songs, all written and sung by Tyson. Nice backing band consisting of guitars, keyboards, mandolin, fiddle, pedal steel guitar as well as bass and drums create pure, sincere, easy-paced Western moods. Strong tracks include "M.C. Horses," "Horsethief Moon" and the sad "Alcohol In The Bloodstream." Real American Western music. (Alan Shekter) ●

**Various Artists
BELOW SAN OROFKE: San Diego and
Tijuana Industrial/Tekno Compilation
(Panhandler Productions) P.O. Box
948571, La Jolla, CA 92037-9402**

Here's a 20-track collection of pulsating, contemporary industrial/techno tracks that range from quaintly simple to supersonorically bizarre. Over a dozen groups are represented here from San Diego's Sweat Engine to Tijuana's Artefakto. In fact, all tracks are from groups that reside in the geographical area between Tijuana (and its thermuclear plant) and San Onofre, CA (and its nuclear plant), and illustrates how "alternative, modern music, art and ideas flow easily across the border." Good background music for a hip bou-

tique or music store. Y'know, the kind where the employee has ghastly white face makeup, blood red lipstick and not the least bit of interest in serving the customer. (Alan Shekter) ●

**Various Artists
BEYOND THE CALICO WALL
(Vox Records)
P.O. Box 7112, Burbank, CA 91510**

Okay you sixties fans of stuff like The Animals and The Amboy Dukes and other psychedelic garage rock, look out. Vox brings you 20 terrific, obscure, unreleased 1960s musical adventures. These are not subdued folk tracks. They are "the wildest, wyrddest, nuttiest freakouts of rock's flippiest decade. Only pure psychedelic mayhem."

Step inside and listen to Flower Power's chaotic "Mr. Olympus," The Pulse's horrific "Burnt Bradley," The Waterproof Tinkertoy's "Continuation," Rank's Progress' "Sewer Rat Love Chant," as well as covers of popular 1960s relics "In-a-Gadda-Da-Vida" and "I Had Too Much To Dream (Last Night)." Some of these came from actual released albums, some from places as obscure as an Iowa City Salvation Army store. Still others are from long forgotten 45s from long forgotten labels. Whatta collection! A real scream! (Alan Shekter) ●

**Various Artists
MUSIC FROM THE MOTION PICTURE
THE CROW
(Atlantic)**

This soundtrack boasts an astounding, unprecedented line-up of today's hottest and most successful post-modern musicians. They were written to accompany specific scenes from Miramax/Dimension Film's *The Crow*. The movie is about love and revenge in the inner city, and the music on this soundtrack is a powerful supplement.

This is truly a who's who of today's cutting edge performers. The Cure open it with Robert Smith's trademark emotional vocals on "Burn." Stone Temple Pilots do a fairly subdued (with slide guitar) "Big Empty," and "Darkness" is classic Rage Against The Machine. Rollins is here too with the angry "Ghost Rider," as well as NIN, who electronically perform a dreamy tune called "Dead Souls." Other contributors include Canada's sweet voiced Jane Siberry, headbangers Helmet and Pantera, the Violent Femmes, The Jesus And Mary Chain and others. An incredible collection! (Alan Shekter) ●

**Various Artists
THE SPECIALTY STORY
(Specialty Records/Fantasy)**

This massive 5-CD, 130 song box set acts as a powerful and wonderful reference material of an important era in American music. Specialty Records prospered in the late 1940s and early 1950s, and we hear songs that bridge the gap between the post-big band swing sound and rhythm and blues/rock 'n' roll.

Besides the wonderfully reproduced sound of the music, the box set also includes a great book-



Little Richard appears on *The Specialty Story*

Specialty Records

(Geffin Records)

I confess. I am deeply in love with Angela McCluskey, the Scottish-born diva, whose slightly raspy, seductive voice (somewhat akin to Maria McKee), is painted all over the canvas of this stirring and touching debut album. That canvas of beautiful sound also includes a bit of Celtic essence, with a contemporary accent. Angela's past experiences include film company publicity for numerous British entertainment companies. She is the principal lyricist, singing about human behavior and the way we treat each other.

Fruit Of Life is unique, alluring and phenomenal, prompting this reviewer to ask many friends, "Have you heard of the Wild Colonials? Here, check this song out..." The opening number, "Girl," about an obviously failing love relationship, finds Angela's enthralling voice, Paul Cantelon's violin, Scott Roewe's haunting bass and Shark's guitar (as well as an unnamed soft bongo tapper) conjure an image of a Middle Eastern harem, but in a contemporary pop incarnation. Once drawn in to the captivating opening track, beware. You'll listen to the entire free-spirited album straight through. The second track "Spark," is also of a slow, melancholy pace, but with a seductive honesty about the "spark" being gone, but the "love" living on. The first single, "Heaven And Hell" has more of the bongos and a soft melody accentuated by Angela's charming vocals.

Other interesting tracks are "Dear Mike," which Angela admits is written to Mike Scott of the Waterboys, "Philadelphia Story," where she sings "You're my Cary Grant" to the listener, and a remake of the Billie Holiday's "Don't Explain."

A remarkably mesmerizing, enthralling and hypnotic first effort. Can you tell I like it? (Alan Shekter) ●

Zoogz Rift

VILLAGERS

(Musical Tragedies)

US Label: King of the Pacific, P.O. Box 1141, Santa Monica, CA 90406-1141

Zoogz Rift really is a different kind of music. No, really. Most tracks can be loosely categorized (we reviewers love to categorize, don't we) as instrumental jazz/rock. The music has class, is intriguing, varied and exciting without being overpowering. Zoogz Rift himself, a big man in stature as well as talent sings and plays a great electric guitar. One instrumental, "In The Ultimate Scheme Of Things" is an easy-going, yet very electric number, as Rift is all over the fretboard with a distinct San Francisco, 1960s psychedelic sound, a la John Cipollina at his best. Other tracks, like "Villagers" and "Integrity" are laden with what I would call xylophones. Actually, instruments listed include marimba, mridunga and congas. Remember those classic Zappa tracks, where in between Frank's vocals, the band would offer peppy little instrumental passages featuring xylophones for a fun and special sound? You have that here. Lost of positive energy. I think Butthead would agree with me when I say, "These guys are cool." (Alan Shekter) ●



Wild Colonials

let with previously unreleased photos, rare posters as well as lots of additional info and notes.

Little Richard (who many say is the real "king" or "father" of rock 'n roll) is well represented here: "Good Golly Miss Molly," "Bama Lama Bama Loo," "Lucille." Other artists include Percy Mayfield, Clifton Chenier and Lloyd Price ("Lawdy Miss Clawdy"). Also appearing in this collection are Sam Cooke, who fronted the Soul Strippers and Lou Rawls, who sang for the Chosen Gospel Singers. A very young Art Neville is also here.

Bridge the gap in your music collection with this priceless package. (Alan Shekter) ●

David Wilcox
BIG HORIZON
(RPM Records)

Singer-songwriter David Wilcox offers a collection of 15 songs on *Big Horizon*, 13 original and two covers. With a nice acoustic sound that reminds me quite a bit of James Taylor, there are

songs of internal emotions, like "Block Dog" (where he talks to and is obviously envious of the simple life of the neighborhood dog) and "Hold It Up To The Light."

Along with my favorite, the optimistic "New World" which has received airplay in the adult alternative radio world, Wilcox's wonderfully mellow remake of the 1965 Four Tops classic "It's The Same Old Song" is excellent. The other remake Wilcox chose to put on the album is a tune that is on my "all-time most hated 45s list." But putting aside my prejudice, he performs a nice, tender version of John Waite's "Missing You."

Big Horizon is not a blockbuster album that will blow you away with walls of rocking sound, but it is certainly not meant to be. David Wilcox does a fine job here of writing, arranging and singing cordial, confessional acoustic music. (Alan Shekter) ●

Wild Colonials
FRUIT OF LIFE



Adrian Belew

Paul Nardin

ADRIAN BELEW,
THE PSYCHODOTS
 Theater of Living Arts
 Philadelphia, PA
 June 10, 1994
 Review by Netta Gilboa

Adrian Belew has played with everyone from King Crimson to David Bowie to Frank Zappa. Somewhere in there he did a stint with a band called the Bears. The Bears broke up and the other members now call themselves The Psychodots. They opened the show and proved to be an ideal opening band. They introduced their song titles, had a banner with their name on it and even had a booth in the back vending their CDs. Everyone laughed when they joked that Adrian would be out shortly and that he had a great band with him this tour.

After a short break Belew came out, followed during the first song by The Psychodots as his backup band. He played a tight 90 minute set that seemed to span his career. Although a few oldies were included, the focus of the night were the tunes the Bears used to play. This was intriguing since Belew had a new acoustic CD on sale at the merchandise table but performed nothing from it. In the back of the room a video

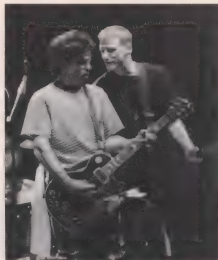
camera and DAT deck captured the performance (with permission) for posterity.

I had never heard Belew's music before with the exception of seeing King Crimson back when I first started going to concerts over two decades ago. He reminded me a lot of Steve Howe, as both have an extensive repertoire of material to draw from and both have great rapport with audience members who call out for specific songs and make jokes. Belew's next tour is likely to be a reunion of King Crimson. I'll surely be there. ■

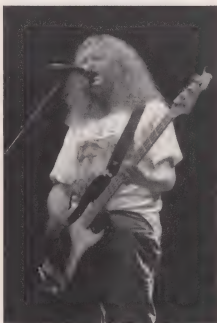
CRACKER, MEAT PUPPETS

Tower Theater
Upper Darby, PA
May 10, 1994
 Review by Alan Shekter

Pretty good bill for the Tower Theater, I thought. The ticket buying public apparently didn't agree. Only about 1000 tickets were sold for this 3000+ seat theater. To give the illusion of a full house, there were two black curtains hung. One, upstairs, blocking off the upper balcony; and the other downstairs, cutting off the back of the orchestra.



Johnny Hickman & David Lowery of Cracker



Meat Puppet Cris Kirkwood

Alan Shekter

Only the Tower's new general admission "room to move" area in front of the stage, and the lower balcony were used. Kind of weird.

Those crazy Meat Puppets, led by lead guitar and vocalist Curt Kirkwood and his brother Cris, who plays bass guitar and also sings came out at 8:00 for their one-hour set. The crowd, who ranged in age from their late teens to late 30s gave the Meat Puppets a subdued, polite greeting. By the end of the set (the closer was "Lake Of Fire" which dates back to 1984), folks were visibly impressed. Their tunes were highlighted by rapid fire guitars achieving sonic/astral jams and simply lots of fast, electric knee-slapping fun. They even did an acoustic, bluegrass/rock novelty song probably called "Sleepy Pee-Pee." Their biggest hit to date (in their successful yet non-commercial 14 year career), "Backwater," was excellent as was the powerful ballad "Roof With A Hole." The most impressive to me was "Another Moon," a ten-minute extravaganza full of blazingly swift 1/32 guitar notes. A job well

Alan Shekter

done.

David Lowery and Johnny Hickman, the two main men of Cracker took the stage at 9:30 and threw excellent, entertaining songs at us for 90 minutes. While Lowery, former Camper Von Beethoven leader is also the apparent leader of Cracker, Hickman, armed with a killer Gibson Les Paul with neat tribal designs on it is no slouch. In fact, his Johnny Cash-like country guitar inflections add immensely to their character. Cracker is crisp, upbeat and very talented. The guitar, guitar, bass, drum thing work well for them as they briskly performed songs like "Movie Star," "Teen Angst (What The World Needs Now)," "This Is Cracker Soul." Hickman led and sang "Lonesome Johnny Blues" and did a first-rate job. Another highlight was the tongue-in-cheek "Take The Skinheads Bowling," and old CVB song.

Note after their better-than-the-original Grateful Dead song "Loser," Lowery took the crowd by surprise. He said, "We thought if we covered a Grateful Dead tune, we'd get the band's attention, and we did. We'll be playing with them - in Oregon - in June - in Eugene. So, if you're gonna be out there, come see us." We are everywhere!

Two other songs, that are unlisted bonus tracks on their current "Kerosene Hat" also were splendid: the frenzied "I Ride My Bike" and the mellow "Eurotrash Girl." Their big hit "Low" also appeared, and the fans showed their approval of the excellent version.

These two bands were right on target on a night when most fans stayed home. ■

CRACKER'S SET: Movie Star, Teen Angst (What The World Needs Now), Let's Go For A Ride, I See The Light, Get Off This, Eurotrash Girl, This Is Cracker Soul, Loser, Mr. Wrong, Lonesome Johnny Blues, Low, - a CVB song - Take The Skinheads Bowling, Take Me Down To The Infirmary, I Ride My Bike, Dr. Bernice. Encore: I Want Everything (thanks to my good buddy Renee Cugini, King of Prussia, PA for the list)

CRASH TEST DUMMIES, OCTOBER PROJECT

**Chestnut Cabaret
Philadelphia, PA
February 11, 1994
Review by Alan Sheckler**

An enthralling combination of two bands that have enjoyed substantial recent success descended on Philadelphia for a very sold-out show on a very, very snowbound night. The extraordinary number of snow and ice storms in this region this past winter had rendered many concerts canceled or postponed, and I feared this show would meet

the same fate. With a full nine inches of snow on the landscape, we eagerly slid, spun and plowed into the city.

Parking was an adventure. Oh well. Put the car somewhere, worry about digging it out later. I figured the crowd would be somewhat sparse, but I was wrong. The Cabaret (one of Philly's bigger and most notable clubs) was wall to wall an hour before show time. The well-bred, well-mannered music lovers gathered on the floor and waited.

About 10:00, New Jersey's (actually North Jersey's) October Project walked out on stage to thunderous approval. Led by the gorgeous diva with the dazzling opera-like voice, Mary Fahl, they performed for about 45 minutes, utilizing almost every track from their self-titled debut LP. As she led the group through their set, Fahl's voice and sheer concentration were awe-inspiring and the crowd was all ears from beginning to end. Songs included the extremely melodic opener "Bury My Lovely," as well as "Ariel," "Eyes Of Mercy," the stirring, soulful "Be My Hero," the kind, endearing acoustic and bongo driven "Return To Me," "Take Me As I Am" and "Always."

The band is a class act all the way, and Fahl is an amazing vocalist, not interested in teasing or showing off her considerable physical beauty. Instead, she and backup singer/keyboardist Marina Belica concentrate on the projection and beauty of their voices.

"I know what it means to be lonely;

I know what it means to be free.

Now I want to know how to love you;

Return to me, return to me"

-from "Return To Me"

October Project, who have seeped into the collective psyche of adult modern radio with their sweet, dreamy contemporary sound, are a unique, polished live act as well. After the encore, the crowd gave its final polite yet zealous ovation to Fahl and company.

Though the crowd was mostly card-carrying politically correct, mild-mannered music fans, anticipation got to some (maybe it



Crash Test Dummy Brad Roberts

was the low barometer), who grew itchy as the hour grew late and the Crash Test Dummies were a bit slow hitting the stage. They finally came on around midnight, and they would eventually please all.

To know Canada's Crash Test Dummies is to know Brad Roberts' unbelievably deep voice. The charismatic long-hair shows off a lovable nature on stage as he portrayed thought provoking adult images of childhood realizations. In "Swimming In Your Ocean," for instance, Roberts asks the unanswerable musical question, "Why does God cause things like tornadoes and train wrecks?" Other imagery (that devout religious followers might object to) can be found in the opening number and title track from Arista's current, Jerry Harrison produced *God Shuffled His Feet*. God is more human here as Roberts tells us that after the seventh day (of creation) God invited some folks to picnic on wine and bread, and delighted with the world He created, God "shuffles his feet" in happy contentment.

While brother Dan Roberts previously played bass, the five person band at the Chestnut included Brad Roberts on acoustic and electric guitars, the talented multi-instrumentalist (mandolin, harmonica and maracas-type shaker thing), Thomas Dolby look-alike Benjamin Darvill, Ellen Reid as well as another female, both on keyboards and vocals, and a drummer. Roberts resembles an old fashioned minstrel, telling funny stories between songs, wearing a simple outfit of jeans, red T-shirt and casual, open vest. The Crash Test Dummies performed for about 90 minutes, picking selections from their current and first album, *The Ghosts That Haunt Me*, including the popular, much requested "Superman's Song."



Mary Fahl of October Project

The personable, positive and talented, slightly quirky, left of center acoustic rock of the Dummies and the operatic beauty of October Project made this bill a great showcase of two trendy bands. Roberts especially wins my vote of support solely for his ability to hum the lyric "Mmm mmm mmm mmm" loud enough to be heard over the band. Try it yourself. It ain't easy! ■

CRASH TEST DUMMIES SET (reasonably complete, but not necessarily in order): God Shuffled His Feet, Afternoons & Coffeespoons, Mmm Mmm Mmm Mmm, Superman's Song, How Does A Duck Know, When I Go Out With An Artist, Here I Stand Before Me, Winter Song, The Country Life, The Ghosts That Haunt Me, Androgynous, Coming Back Soon, At My Funeral (thanks to Alan Guralnick, West Chester, PA for contributing to this review)

GRATEFUL DEAD
Nassau Coliseum
Uniondale, NY
March 28, 1994
Review by Alan Shekter

Another year, another Spring Tour. Geographically, this was not the most prolific tour, in terms of number of performances in the densest area of Dead Heads, the Northeastern United States. The five late-March shows at Long Island's Nassau Coliseum were the only shows within 400 miles of New York City. The band would reappear next all the way down in Atlanta.

This led to a larger than normal amount of



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"Miracle" people, those who ignore the band's wishes (the Dead have actually come on the radio and begged "fans" not to do this), and shuffle around the parking lot, some with signs, some with only an extended index finger, and each with their own faith that someone will bestow a ticket on them.

This was the fifth and final show of the sold-out Long Island run. It was really the sixth in a row for Bob Weir, who chose to "work" on the Dead's off-night and play a set with bassist/chum Rob Wasserman. That set included "Take Me To The River," "Easy Answers," "Throwin' Stones," "Fever," "Maggie's Farm" and a new tune at New York City's Beacon Theater.

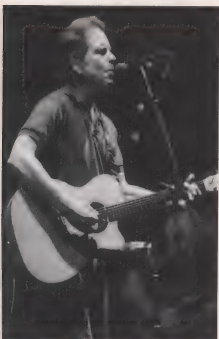
There was one major change with the Dead on this tour. Long-time Dead associate Sam Cutler had taken over the helm at the soundboard, a position that Dan Healy had seemingly held forever. This change was apparent to all of those who didn't know and even to most of us that *did* know of the change.

It was a fine run of shows, and one point cannot be stressed enough. The band performed five shows here, and did not repeat a single song. Not one. That to me is absolutely incredible. Tell your friends that one next time they say that the Dead always play the same s---.

The crowd was fairly orderly and not overly rowdy, which was nice, especially

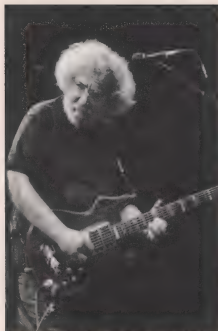
considering we were in "Noo Yawk." With the Dead Head multitudes assembled, the band hit the stage. They took a couple of moments to warm up, as they were actually getting ready for an opening *trio* of songs. As we whispered to each other our guesses for the opener, guitars quietly began to lightly strum on stage - the band was opening with the oft-covered "Let The Good Times Roll," a song the Dead do from time to time, but hadn't done in the previous 23 shows. They perform it as a moderately slow shuffle with a four-way acapella ending by Jerry Garcia, Bob Weir, Phil Lesh and Vince Welnick. Without time to rest, Garcia nodded his head and the boys launched into a rousing "Bertha," highlighted by Jerry's belting out the lyrics, "Test me, test me, why don't you arrest me? Throw me in the jailhouse, until the sun goes down." Somewhat predictable, but not a disappointment, Phil Lesh blood pumped powerful bass notes to assure the segue into "Greatest Story Ever Told," a song that can really be traced to "the Pump Song," that appeared on an old Mickey Hart solo LP. Fast-paced, vigorous jamming, Weir's vocal treatment and timely computer generated colorful lighting effects brought a high energy level to a show that was barely ten minutes old.

The Dead, as always, connected with each other as one mind, the musicians, instruments and even the crowd reaching one incomparable essence seemingly greater than



Alan Shekter

Bob Weir acoustic at Richfield, OH on 3/20/94



Alan Sheekler

Jerry Garcia at Nassau Coliseum 3/28/94

the sum of its parts. As expected, the next song would be a ballad. Rarely do the Dead stay on a searing, breakneck pace for a long period of time. They ebb and flow with moods of intensity mixed with moments of subdued beauty. And so, Garcia led the laid back "West L.A. Fadeaway." Next I was hoping that Bob Weir would pick up his acoustic guitar (it was perched right behind him) and regale us in that fashion as he has done occasionally in the past year. Nope, not this time. Instead was his version of Dylan's "When I Paint My Masterpiece," the crowd vocally reacting to the phrase, "Oh the hours we spent - inside the Coliseum...". Years ago, it was Garcia who did this song frequently with the Jerry Garcia Band. It's been Weir's baby for about ten years now. Garcia next sang the beautiful, somewhat rare (only performed twice in the last year) "It Must've Been The Roses," the faithful crowd swaying to and fro to the Robert Hunter tune. Time to pick up the pace again, with a snappy "Beat It On Down The Line," done once in a while since the 1960s. Succeeding that was Garcia's rendering of the traditional love song "Fenario" and Weir's treatment of the Dead's FM radio hit from the mid-1970s "Music Never Stopped" (with an intricate monster jam at the end that really had the boys working) which crescendoed to a finale that ended the first set.

After a break, we were ready for set two. Since it was the final show of a long run, we were hoping for a "let it all hang out" set. It very easily could have been a short, terse set as well because the band could've been weary by now. Happily, we got the goods. The set

opened with the four-way acapella harmony of the Beatles' 1966 hit "Rain." This was excellent for several reasons. First, it is a lovely rendition of a classic. Second, it was still relatively new as a Dead song, and previously it had almost always been an encore, and third, it was raining outside. The slow lyric "Rrrraaiiiiiinnnn - I don't mind" received thunderous applause. Okay, super opener, then what? Weir threw in a fine version of "Victim Or The Crime," followed by Phil Lesh's only lead vocal of the New York run, the appropriate "Box Of Rain." Next was my millionth "He's Gone," a tune which an old friend once said "plods on like an old dying horse." Okay, we had our four songs, and I was ready for the drum duet. Instead, Garcia would sing his second song in a row (Weir and Garcia usually trade off lead vocals) and the third of the set that spoke of the weather. It was McCartney's "That Would Be Something," a charming ditty that found Jerry repeating the quiet and friendly phrase, "meet you in the pouring rain." In an unprecedented move, Garcia hung tough and threw more coal on the second set fire and did his third song in a row, the traditional "Goin' Down The Road (Feeling Bad)." Can you find any examples of Jerry legitimately singing three songs in a row - ever? (4/19/77 comes to mind, sports fans...). After all the "rain" songs, the "Goin' where the climate suits my clothes" lyric really hit home.

Finally, the band broke for the traditional percussion duet, followed by fine versions of Dylan's "All Along The Watchtower," the yet to be released Garcia ballad, "Days Between" and traditional "Turn On Your Lovelight" to end the set. The now-rare 1970 lullaby "Brokedown Palace" was the encore. We left happy and satisfied... until the next tour... ■

GWAR, X-COPS
Trocadero, Philadelphia, PA
June 12, 1994
Review by Nelta Gilboa

I knew almost nothing about GWAR when I accepted an offer to go see them. They have a reputation for dressing up in costumes, spraying liquids at their audiences and displaying gratuitous sex and violence onstage.

I arrived early at the Troc to catch some dinner. There's a sushi bar right next door. My first impression driving by the fans who were waiting in line was that I was quite sure I had never seen some of these guys in line at a Grateful Dead or Jackson Browne show. The crowd was 90% male, young, with an emphasis on punk and skinhead garb including leather jackets, tattoos, piercings,

shaved heads, earrings, etc. I felt very out of place in my Disney Villains T-shirt and sweat pants.

Inside the sushi bar were dozens of older concertgoers who were passing the time by getting drunk. They were providing a hefty sales boost, but were out of place for the elegance of a Japanese restaurant. The sushi bar itself was packed, but the patrons made room for me and I got a huge kick out of seeing all the people who were obviously trying fish on rice balls for the first time. I started talking to the guy sitting next to me and he told me that I would be safe from being sprayed if I sat in the balcony. He advised me to join him in the mosh pit instead and told me that GWAR blood (saved and sold in baggies) goes for up to \$50 outside after a show. I decided to pass.

Inside, the theater turns out to be the nicest one in the Philly area by far. I don't know how I'd managed to live here all these years and never see a show there before. It was kind of like a smaller Uptown Theatre (in Chicago) with only 1250 seats.

An opening band called the X-Cops came onstage dressed in police uniforms. A few people danced but mostly the crowd boomed. The band taunted the audience, threatening not to let GWAR play unless they got a good reception. Someone from GWAR's road crew clued me in to the fact that this was GWAR, a fact that it seemed less than a dozen people in the room were aware of. Like KISS, GWAR plays with masks on and so the X-Cops faces were unknown to most in the room. Fans were also confused by role reversal. In the X-Cops, the bass player from GWAR sings lead and the lead singer from GWAR plays bass. Neat, huh? I found myself longing for a camera, although this was really a show that can't be captured well by still cameras. GWAR is a band that must be watched. X-Cops played for 30 minutes and then there was a break to set up for GWAR's set.

GWAR opens their show with smoke and features everything from the use of fire to huge penises that squirt liquids (in several colors) at audience members to an octopus that appears to swallow females whole. Mere words cannot describe the audience members, who danced with a violent frenzy in the mosh pit unlike anything I had ever seen before. If the idea of going to see GWAR bores you, go just to see the fans dance. It is as different from the dancing at a Grateful Dead show as you can imagine - and then some.

All together GWAR played 105 minutes and we got the added bonus of having an MTV video filmed at this show. The song being filmed was played a total of three times. GWAR did a great job of keeping it

interesting. Advance tickets were only \$10, a real bargain in this summer of outrageous ticket prices. GWAR seems to spend their entire income on giving visual stimulus back to the fans. I came home from the show quite impressed with GWAR and I even plan to see them again. ■

KRISTEN HERSH, POOKA

Theatre of Living Arts
Philadelphia, PA

April 23, 1994

Review by Netta Gilboa

I was told Kristin Hersh's songs were in the same vein as Joni Mitchell's so I jumped at the chance to go hear her. God knows Joni doesn't tour. Hersh hardly sounds like Joni Mitchell, but I was surely not disappointed.

The opening band, Pooka, have a very promising future. They are two women who are clearly friends offstage and whose songs have great harmonies. They also have unusual words. Just when you think you are listening to a love song, they throw you a curveball. Their name comes from the mythical Irish goblin that appears friendly and charming but then turns nasty with no warning. Keep an eye out for them in years to come.

The woman sitting next to me turned out to be a huge Kristin Hersh fan which was useful since Hersh did not introduce any of the songs by name. She also told me Hersh already has quite a following from the band she used to play with, Throwing Muses. Wearing ripped blue jeans and a simple shirt, Hersh played songs one after the other with a few choice stories intertwined. I would pay money just to hear her tell more stories. She plugged Pooka's set twice, described her

appearance on a talk show the night before and laughed about her new video and touring with a small child. The songs were good to great too.

A fun evening out if you like music which relies on lyrics more than electric guitars and laser light shows. ■

Hersh's set: Sundrops, Houdini Blues, Me and My Charms, new song, Red Shoes, The Cuckoo, Tuesday Night, Juno, new song, A Loom. Encore #1: Amazing Grace Deliberate Cutters. Encore #2: Pearl. (Thanks for Laura Koepfler of Philadelphia, PA for the songlist and pleasant conversation.)

MELANIE

Tin Angel

Philadelphia, PA

February 19, 1994

Review by Netta Gilboa

It had been just over a year and a half since I'd last seen Melanie. This cult folk singer does not tour too often. Tin Angel is a splendid acoustic club I'd never been to before. They sell gourmet coffees and unusual teas in addition to booze and the 100 people lucky enough to get in for this show got wonderful beverages and service along with great music.

An opening artist who was listed on the bill didn't play, and so Melanie ended up getting all of the scheduled time. She did two shows, both thoroughly sold out with people turned away. Backed by guitarist Norman Rockwell and her two daughters Leilah and Jeordie, Melanie plugged songs from her newest CD *Freedom Knows My Name* and allowed the audience to call out requests for old favorites.

Since she has performed since 1967, Melanie's repertoire includes easily as many songs as bands like the Grateful Dead. Yet, unlike most other artists, she's not afraid to reach into the past and try most anything fans call out for. Highlights of the early show included a cover of Cheryl Wheeler's "Estate Sale" with the changed line "I found a brand new pair of roller skates going through dead people's houses." "Leftover Wine," a verse of "Happy Birthday" sung impromptu by the audience complete with two audience members producing photos of daughters they named after Melanie (she passed the photos to her daughters before continuing with the show) and a cover of Arlo Guthrie's "Generation Song," said to have been written by Arlo for Melanie.

The late show was three songs longer with even more audience interaction. The evening's highlight was when a woman walked by the stage en route to the ladies

room. She showed Melanie a button she had on which said "I'm A Beautiful People Too." Melanie decided to play the song and graciously waited for the woman to return from the bathroom. It took quite awhile and Melanie ended up telling the story of how she wrote "Beautiful People" (which I'd never heard in 22 years of being a die-hard fan). She discussed the history of the buttons made and finally yelled to the woman "Hey, you better get out of the bathroom."

Other highlights included "Autumn Lady," a cover of "Purple Haze," a broken string during "Look What They Done To My Song, Ma" and a chilling "Peace Will Come."

If Melanie comes to your town, don't miss the chance to see her. People came to the Tin Angel from as far away as New York City, Maryland and even Australia. They knew she performs with an honesty and a passion rarely found elsewhere in the music business. This is one artist who'll keep you counting the days and years until you can find somewhere else to see her again. ■

Early show: ?/Live Coal/Freedom Knows My Name/Lovin' The Boy Next Door/Life Will Not Go Away/Estate Sale/Brand New Key/Silence Is King/Ring The Living Bell/Happy Birthday/Selenium Blue/Leftover Wine/Poet/Generation Song/Beautiful People. e: Look What They Done To My Song, Ma. Late Show: Didn't You Ever Love Somebody/I'm Back In Town/Monoguhela River/Someday I'll Be A Farmer/Too Late/Ring The Living Bell/Estate Sale/Beautiful People/Tonight's The Kinda Night/Detroit Or Buffalo/Autumn Lady/Silence Is King/Purple Haze/Look What They Done To My Song, Ma/Under False Pretenses/Bald/Peace Will Come/Freedom Knows My Name. Instead of an encore, Melanie graciously signed autographs and posed for pictures with any fans who waited in line.

MACEO PARKER

Phoenix Theater

Toronto, ON, Canada

October 7, 1993

Review by Erik Twright

This was Maceo's second appearance in Toronto in 1993 and he seems to be getting more popular than ever. He has been playing horns (and flute) for about a quarter century now, beginning his touring and recording career with James Brown in the late 1960s working on such classics as "It's A Man's Man's Man's World" and "Sex Machine." With fellow J.B.'s Fred Wesley Jackson and Pee Wee Ellis as well as Bootsy Collins, Maceo left James Brown in the early seventies and joined the U.S. Funk Mob led by



Kristen Hersh

George Clinton. After leaving the P. Funk All-Stars, Maceo Parker has been recording and touring with his own act, consisting of his fellow J.B. horns and a back-up band. His band this time featured a new keyboard player and a new bass player. The band played an introductory instrumental before the horn section came on stage and played a Ray Charles number (they are due to tour with him) before kicking off their usual show starter, "Shake Everything You've Got."

Like his last visit to Toronto, the jamming was amazing throughout the concert. The horns are clearly the lead instruments in this band, and Maceo and company remind his audience that horns can lead a band, and groove as well as guitars. The set consisted of jammed out organic funk, culled from their work with James Brown, George Clinton and on Maceo's albums. I believe one of their songs was a Marvin Gaye cover, but I could be mistaken. The set lasted for almost two hours before the band re-emerged to play encores of "Soul Power" and "Sex Machine." What came next was a welcome surprise; they performed a medley of Funkadelic's "Red Hot Mama" and an instrumental run-through of "Standing On The Verge Of Getting It On" before returning to the James

Brown jam. The horn players sauntered off stage while the band finished the tune, garnishing it with Booker T.-style keyboard playing.

With the slow, but finally mounting popularity of Maceo's *Live On Planet Groove* (recorded live in Cologne), Maceo Parker is becoming as popular fronting his own band as his former co-funkateers James Brown and George Clinton. If you are in any way a fan of funk music or its current derivative acid jazz, check out Maceo Parker and party down. ■

PHISH

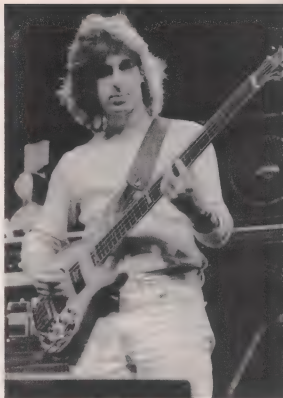
**The Metropolis
Montreal, Quebec, Canada
4/05/94**

Review by Jason Gossard

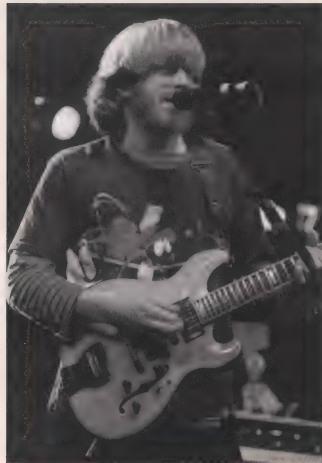
Officially, this was the first show of Phish's Spring tour, and the first show since the release of their new album. I

was lucky enough to have my Spring Break this week (I'm a teacher), and was psyched to find myself in another country ready to catch the first week of the Spring Tour. Waiting in line for the show, I discovered that Phish had played a surprise Burlington show the night before, and upon seeing the set list, saw that it cooked. I was kind of bummed upon hearing this, considering that I was crashed in a motel room just north of Burlington the night before. But the excitement of this show was overwhelming, and I was fully prepared for an excellent time.

The show didn't start until almost an hour-and-a-half late, thanks to some poor entrance handling by the venue management. People were starting to get a little grumpy and irritated and annoyed, but when the lights went



Phish's Mike Gordon 4/18/94



Trey Anastasio of Phish 4/18/94

ALAN SHICKLER

out, and those first chords from "Runaway Jim" filled the room, all was forgiven. One of the simply happiest ways to start a show, "Runaway Jim" had the crowd dancin' and bouncin' in no time. The closing jam was exhilarating, and the energy carried over into one of the better "Foam" I've seen. The intensity continued with "Fluffhead," and I personally was grinning from ear to ear by the time Trey was putting the final flourishes on his closing solo. For the most part, unfortunately, the first set peaked at this point, although the "new song" of the set, "Julius" - was a surprise treat. Not being too thrilled with the (over)production on the album, I found myself dancing frantically to the raw and energetic "Julius" that the boys were performing in front of me; and unlike the album version, the live "Julius" climaxes with a rollicking jam. The closing number of the set, "AC/DC Bag" - was a very nice surprise, and even though the middle of this first set didn't really move me, this closer left me feeling good.

The second set opened with what was for me the highlight of the tour. I am a Frank Zappa freak, and practically worship every note of music the man ever performed. When I heard that "Peaches en Regalia" opening drum roll, and then heard those oh-so-familiar chords emanating from Trey's guitar, I almost lost it. One of my favorite Zappa tunes (a true Zappa classic), and a song I never got to see FZ perform, "Peaches" was

played beautifully by Phish, and was a fitting tribute to the late genius. These three minutes made my whole trip worthwhile.

Apart from this, the rest of the set was great. The second song was a very groovy "Ya Mar," followed by a nicely tweaked-out version of "Tweezer." The second new song of the night- "If I Could"- was, for me, mostly forgettable, except for the stunningly beautiful solo that finished the song. Starting pure and simple, the solo grew and grew, in emotion and in speed, until it was this musical monster. It made me look forward to hearing the song again- all of it. "You Enjoy Myself" was the highlight of the set, but I think that unless something else seriously sweet happens, then that usually goes without saying. Fishman took the stage next, and sang my favorite childhood song, "I Wanna Be Like You" from "The Jungle Book." The song is performed by Mowgli the Man-Cub and by King Louie the Ape in the movie, and Fishman sang both parts, even reciting their respective lines before and during the songs. Everything about this tune - from the vacuum cleaner to Trey's rolling beat to the closing scats by all four members of the band - was fun.

Even though weren't any major break outs as far as song selection goes, and even though the set lists were pretty short, I really enjoyed the show. I was on vacation, thousands of miles away from home, in a foreign (French speaking) country, and the band I was seeing played Zappa tunes. Yes, my view of the situation was biased, but from the looks on the faces around me, I don't think I was the only one having a good time. This was a typically excellent Phish show, and as the tour continued, the shows would just keep getting better. ■

Set list- #1) Runaway Jim, Foam, Fluffhead, Glide, Julius, Bouncin' Around the Room, Rift, AC/DC Bag #2) Peaches en Regalia, Ya Mar, Tweezer, If I Could, You Enjoy Myself, I Wanna Be Like You, Chalkdust Torture, Amazing Grace (acapella) E)- Nellie Kane (acapella), Golgi Apparatus

PHISH
Broome County Vet. Memorial
Binghamton, NY
April 9, 1994
Review by Jason Gossard

Binghamton usually proves to be an excellent breeding spot for great Phish music. For some unknown reason, the boys usually pull out all of the stops when playing here, and the Binghamton Phish shows have earned a reputation as being some of the hottest Phish shows to catch. This show, the fifth show on the tour, and the fifth show since the release of the new album, proved to be no disappointment.

The festivities started off on a rather quirky note, with a highly charged "Magilla." If this concert was a book, "Magilla" would have been the prologue, and the real story wouldn't have started until the second song, and even higher charged "Wilson." Throughout the first four shows of the tour, this was the most highly requested song from the audience, with cries of "Wilson" being heard in almost every second of silence. When the boys finally pulled the song out, it was met with an enthusiastic scream from the crowd, and then bid adieu with an even more enthusiastic scream when this charged version was finished. The rest of the first set rolled along nicely, with a "Rift," "Bathtub Gin," "Nellie Kane" (the third one in four shows), and a rockin' "Julius." While the version on



Mike Gordon and Jon Fishman of Phish 4/18/94

Alan Shecker



Jimmy Lerner, Jr.

the new album is enjoyable, "Julius" live is quite a different beast. Without all the production and horns and backup singers, "Julius" rocks a lot harder in the live setting, and climaxes in a joyous Trey guitar solo, reminiscent of the closing solo in "Runaway Jim." Mike Gordon's walking bassline was particularly exciting during this solo. Next came "Fee," "All Things Reconsidered," and then, for me the highlight of the set, "Stash." While I was rather disappointed in the Toronto "Stash" from two shows earlier, this one left me breathless. The closing jam was stunning, and I was once again left amazed at the uncanny ability these guys have to venture out into the far reaches of improv, and yet still sound as if every note was well-rehearsed. "The Squirming Coil" closed the set, and Page's piano explorations left this Binghamton crowd very happy, and eagerly awaiting what would be an even better second set.

The second set opened with a song that for me has become a surprise favorite. When I first heard this song in the Spring of '93, I must admit that it didn't do very much for me. It wasn't a bad tune, but it wasn't anything to write home about. As the band played it more and more, I began to like the song better. They put more energy into it, and the closing guitar rave-up became a show highlight. After they played it to open the second set here in Binghamton, "Sample in a Jar" was undeniably one of my favorite Phish tunes. This version rocked, and set the pace for a hectic and crazy second set. "Reba" was song number two, and the jam in this was easily the spiciest "Reba" jam I've ever heard. "Peaches en Regalia" (Yes, the Frank Zappa tune) was next, and me being an unhealthily avid Zappa fan, I was drooling by this point. After the Beach Ball Jam, the boys broke out "Demand" from the new album, a short, little Zappesque number.

They did not perform the ending jam that is found on the album, which is actually the closing jam from a live '93 "Split Open and Melt." Instead, they went into one of the craziest "Mike's Song" I've heard in a while. As always, the lights were spellbinding, and the smoke and fog reached an almost choking thickness. "I Am Hydrogen" and "The Groove" were equally insane, and it seemed that the show had reached its peak by this point. But the boys managed to up the ante even more, and performed a beautiful "Tela." Then, to make this show even crazier, the boys pulled out a completely unexpected "Slave to the Traffic Light," with a closing guitar solo that left me with chills running up and down my body. "Cavern" then ended this ridiculously good second set.

Throughout the show, a group of fans in front of the stage kept yelling "AC/DC," in an effort to get the band to play "AC/DC Bag." The band obviously heard this request a number of times throughout the show, and after performing the first encore ("Amazing Grace.") Trey announces that this next tune is for those people in the front. Thinking they're getting their "AC/DC Bag," they cheer. But with typical good humor, Trey rips through the opening chords of "Highway to Hell," and gives the crowd a performance that would have made AC/DC envious. It was the perfect way to end an insanely wicked show. ■

Set list- #1) Magilla, Wilson, Rift, Bathtub Gin, Nellie Kane, Julius, Fee, All Things Reconsidered, Stash, The Squirming Coil. #2) Sample in a Jar, Reba, Peaches en Regalia, Beach Ball Jam, Demand > Mike's Song > I Am Hydrogen > The Groove, Tela, Slave to the Traffic Light, Cavern. E) Amazing Grace, Highway to Hell

PHISH
Bob Carpenter Center, U of DE
Newark, DE
April 18, 1994
Review by Alan Sheckler

No question. These boys from Burlington, VT are hot! A recent tour featured Phish zig-zagging across America. At the same time, their new Elektra album *Hoist* entered the Billboard album chart at #34. Three shows at New York's moderate-sized Beacon Theater sold out in 35 minutes. This show at the University of Delaware (capacity 5626) was a sellout, as were most of the shows on this tour. In April and May only, Phish was to play 44 shows in 26 states and provinces. Things are going very well for the band who offer a killer free newsletter, and also keep fans in touch with a telephone hotline as well as through cyberspace with their Phish.Net community.

We arrived at 3:00 PM for an interview (ed. note: see next issue of *Gray Areas* for an extended interview and insights from Mike Gordon), and already there were a few tailgaters, hackeysackers and frisbee throwers in the parking lot.

We watched the 45 minute soundcheck which contained 20 minutes of jamming and a few songs, one being "If I Could" from the new record. Trey Anastasio, lead guitarist and vocalist (who had the coolest Marvin Martian T-shirt on), sat during most of the soundcheck. He had a full leg cast from an injury suffered on stage only a few days before. He did stand during the actual show. We also watched the lighting and sound technicians do their magic, the stage draped with a black backdrop adorned with huge abstract hieroglyphic-type swaths of paint and mirrored pieces.

There was no opening act, and the show began about 8:05 with a surge toward the

stage and screaming recognition from the adoring fans, as the band broke into "Chalkdust Torture." The crowd seemed to be about 90% college kids and about 20% were festooned with (you guessed it) Dead T-shirts. I still can't find the Dead/Phish connection, except that the music of both seems to take you to a higher place, and there's an intangible feeling of "community" in the crowd. The fans were more attentive, lucid and level-headed than Dead Heads, though there were certainly some "hipping trippies."

The band, Mike Gordon on bass and vocals, Page McConnell on keyboards, John Fishman on drums, and Trey, are extremely skillful, competent and can expertly play styles of rock, jazz, freeform and even bluegrass with dazzling brilliance.

There were constant musical peaks of intensity throughout, and several times, Phish jammed out with precision and sheer speed I've never before witnessed. There was robust dancing in the aisles. For me, the highlight of the first set was an incredible "Split Open And Melt," which included four full minutes of relentless, searing jamming, followed by the peaceful "Dog Faced Boy." The set ended with "Oh Kee Pa Ceremony" which was a bluegrass-with-an-attitude jam followed by the solid, vigorous rocking of "AC/DC Bag."

The second set began with "Also Sprach Zarathustra" (theme from 2001) and the band being in high gear, they continued to pelt us with song after song. There was "Sparkle" and "Sample In A Jar" as well as the Zappa-esque jamming of "Bathtub Gin." Then was a novelty offered at no other concert. Roadies brought out three giant rubber beach balls, passed them around the crowd, and each time they bounced off the hands of an audience member, the band would pluck or hit a dissonant note that made for a neat, abstract jam. How would they get the balls back? After a few minutes, the roadies came back out, joined hands and made a human basket, inviting shots from the audience. The balls made their way back toward the stage, each "basket" receiving thunderous ovations. It was a lot of fun and really showed off the festive spirit of Phish.

The set also contained one of their oldest tunes, "Mike's Song," the Hebrew prayer "Alvenu Malkenu," the current FM-friendly "Down With Disease" and an outrageous, Fishman-led "I Wanna Be Like You" from *The Jungle Book*. Their trademark trampolines also came out for Mike and Trey (where the Dead would go off for a drum solo, Phish not only kept the jamming pace up, they'd play while bounding up and down on trampolines). Since his leg was out of commis-

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sion, Trey grabbed a willing participant from the audience and gave him a guitar to air-jam on. The set ended with "Cavern" and a rocked-out, monster version of Zeppelin's "Good Times Bad Times" (with Page doing a great Robert Plant vocal imitation) was the encore to the three hour show.

Phrantic, Phrenzied, Phurious and Pheverish, Phish can jam with the best of 'em, and they try to include the audience in the show. This routine makes for a winning formula, one that will make Phish continue to Phlourish. ■

Set list- #1) Chalkdust Torture, Glide, Poor heart, Julius, My Friend, Rift, Split Open And Melt, Dog Faced Boy, Oh Kee Pa Ceremony, AC/DC Bag

Set list- #2) Also Sprach Zarathustra, Sample In A Jar, Spackle, Bathtub Gin, Beach Ball Jam, Mike's Song, Ya Mar, Alvenu Malkenu, Down With Disease, I Wanna Be Like You, Cavern. E) Good Times Bad Times (thanks to Steve Harwitz, Wilmington, DE for the list)

PINK FLOYD
Veteran's Stadium
Philadelphia, PA
June 2-4, 1994
Review by Netta Gilboa

I'd never gotten around to seeing Pink Floyd before and by the time this tour rolled around I was psyched. I disagreed with critics who said the band was not worth seeing with the absence of Roger Waters. Since Pink Floyd started playing stadium shows, they have always provided a visual extravaganza including lights and blimps.

This tour was billed as having more of that stuff than ever before. It did. Pink Floyd created the ideal atmosphere to hear their songs in by providing a liquid light show, strobes, lasers, a blimp, two enormous pigs and a huge ball that lit up the audience. There was something new to see every few minutes.

The band came out about half an hour late each night. They played almost everything

I could ask to hear including: "Us and Them," "Money," "Shine On You Crazy Diamond" into "Breathe," "Another Brick In The Wall," "Learning To Fly," and about half of *The Division Bell*. I went to two out of three nights and was sorry I could not pick up and follow the rest of the tour. They were that good, even though they did not vary the song selection all that much.

Hopefully this tour was captured for an authorized live video. I can't imagine anyone who was there not wanting to buy a copy. Pink Floyd seems to have their merchandising down to a science. There were over a dozen different T-shirts offered at these shows (including different things available in different places). A free mail order catalog was given out which had even more to choose from. Fans could easily spend over \$1000 getting one of everything. I was blown away at the opportunity to charge my purchase and had fun charging someone else's purchase to my credit card and walking away from the booth with way more cash than I had arrived at the show with. Great weather and an awesome food selection made each show a perfect night.

Rumors are already flying as to whether Pink Floyd will tour again. If they do, plan to go at least once. This is one band that kicks ass for the money! ■

IGGY POP
RPM Warehouse, Canada
August, 1993
Review by Erik Twilight

Well, Iggy's back again, with a new album and a new group, but with his incredible stage act still intact. As a rock singer and performer, few can beat the forty-something year old. After years of intense drug and alcohol abuse, Iggy dried out and has been apparently performing au-naturel since the mid-eighties. He can still sing and he can still out-move rockers half his age.

Unfortunately, Iggy's live act, like his albums, has gotten somewhat too professional for his kind of music. He can still write good songs containing lyrics that aren't morose or condescending (a rarity these days), but musically his recording style has become rather generic. His band plays slick, well-executed, commercial hard rock reminiscent more of GnR than of the Stooges or the Ig's backing bands of the late seventies and early eighties. This is not to imply Iggy should have stayed on the "Raw Power" course (which he thankfully hasn't), but I find this band seems just too eager to impress without using much originality.

Iggy and company started pretty early (so

early that we missed the first few songs), and played about 90 minutes of assorted hits and some new material. The new material was well received, but older songs such as "The Passenger" and "Lust For Life" drew the most applause and participation. The final encore sums up the nineties Iggy: a cleaned-up version of "Louie Louie" with various quasi-political observations. Metallic K.O. this ain't... a drum solo was included, almost as if to remind the audience that this is a "professional rock band," not to be confused with Iggy's sloppy, out-of-control years. If you like the slick Ig (and obviously many do), his act should be seen; if you prefer the looser Iggy, we'll have to wait and see what his next band is like. ■

RUSH, CANDLEBOX
Spectrum, Philadelphia, PA
April 29, 1994
Review by Steve Devito

After completing their 18th album, *Counterparts*, and entering their 20th year of rock, Rush played a sold-out Friday night at the Spectrum. The band also performed the next night due to popular demand. The 8:00 show opened with a brand new band from the not so brand new city of Seattle, Washington, Candlebox. The 30 minute set was an anxiety attack for many Rush fans, however the band's fine performance earned the respect of the crowd.

The lights went off at 9:00, and a huge curtain in front of the stage was raised as Rush began their show with the Strauss



Candlebox

piece "Also Sprach Zarathustra" (theme music from the motion picture 2001: A Space Odyssey). This worked perfectly for Rush's trademark theater-sized screen which created a futuristic, high-tech aura that would soon embody the Spectrum. The actual set then began with "Dreamline" off of *Roll The Bones*, introducing the band's solid sound as well as the intricate light show. Bassist Geddy Lee and Percussionist Neil Peart provided perhaps the best bottom in the business as guitarist Alex Lifeson played with convincing execution. They only played five songs from their current *Counterpart* due to the amount of chronologically varied songs needed to please all of the audience. Such songs as "Spirit Of Radio" and "Closer To The Heart" were played to gain the partial fans attention, along with medleys such as "Xanadu" and "Hemispheres" to please the hardcore following. The theater screen behind the band, pyrotechnics, laser lights, incredible drum solo and even giant inflatable bunnies from the album *Presto* gave the crowd a very pleasing visual show. ■

Rush's Set list -) Also Sprach Zarathustra, Dreamline, Spirit Of Radio, Analogue Kid, Time Stand Still, Nobody's Hero, Roll The Bones, Animate, Stick It Out, Double Agent, Limelight, Bravo, Mystic Rhythms, Closer To The Heart, Show Don't Tell, ?, Drum solo extravaganza!, The Trees, Xanadu, Hemispheres, Tom Sawyer. E) YYZ



Geddy Lee of Rush

Alex Shreckner



ARTHUR BROWN September 9, 1972 Winston Fest, U.K. 20 minutes Don't mix playing this tape too loudly with excessive drug use. Arthur Brown never made it big and this tape helps explain why they failed to build on the success of their 1967 hit "Fire." This is most definitely an audience recording, and not a great one at that. The sound is muffled and there is a fair amount of talking near the taper.

The tape starts with an inanelly insane introduction, after which Brown explains it is the band's soundcheck. The band continues with a tune laden with special effects which is somewhat reminiscent of early Hawkwind. This song is slow to get going, and once it finally does, it isn't particularly interesting and it appears The Crazy World was too out of it to pull their act together. Arthur Brown's lyrics by this time replaced the imaginative lunacy of his earlier works (e.g.: "Spontaneous Apple Creation") with uninspired Hawkwind-styled songs about space.

The sound effects sound like those used

for the TV show *Dr. Who*; very dated and shortwave radio-sounding. The Crazy World of Arthur Brown may have paved the way for heavily spaced out druggie music, but by 1972, it sounds like they were copying the sound rather than experimenting with it. The power cuts out after a while and the tape cuts to Arthur explaining the nature of the power loss and proceeding to lecture about human civilization. Most of the crowd (at least those near the microphone) seems to be heckling him before the tape cuts out altogether. This tape is a sad epilogue to the late eccentric who seems to have peaked before his time. (Erik Twilight)

COMMANDER CODY AND THE LOST PLANET AIRMEN July 26, 1975 Keystone, Berkeley, CA 135 minutes George "Commander Cody" Fayne, Andy Stein, Bobby Black, Norton Buffalo and the rest of the lunatic Lost Airmen could really tear up a joint with their mix of blues, rock, country swing and truck driving favorites. Caught on an excellent soundboard tape, Cody and

his bandmates are at their prime on this particular evening as they race through the cream of the band's repertoire, including "Too Much Fun," "Everybody's Doing It," "Don't Let Go," and of course, "Hot Rod Lincoln."

Blues legend John Lee Hooker

makes a guest appearance at the end of the second set, performing a rousing "Sweet Home Chicago."

This particular edition of the Airmen disbanded the following year. Cody has reformed the band in numerous incarnations throughout the years but has yet to fully recapture the magic the band created during this era. (Jeffrey Setzekorn)

Set List - I) Armadillo Stomp, One Of Those Nights, Everybody's Doing It, The Shadow Knows, Seeds And Stems, New Highway Cafe, Cajun Baby, Honky Tonk Blues, Minnie The Moocher, Hot Rod Lincoln, Roll Your Own, Don't Let Go. II) Tequila, Good Rockin' Tonight, Six Pack To Go, House Of Blue Lights, Too Much Fun, Jailhouse Rock, Lost In The Ozone, Hard Headed Woman, Sweet Home Chicago (w/ John Lee Hooker), Going Back To Birmingham

DEEP PURPLE May 22, 1971, Deutschlandhalle, Berlin 90 minutes While Deep Purple has come to epitomize 'dinosaur' rock for the last decade between all the well publicized in-fighting, canceled tours, and poor 'come-back' material, they were a legendary live act during their peak years from 1969-1973. Many of their concerts were recorded, but few can be enjoyed by anyone other than manic fans.

This is one of few early Deep Purple live tapes which is listenable. The performance is good and the recording is reasonably clear. It is a close audience recording, so close that at the beginning of the tape (which cuts in just after the opener "Speed King") Ian Gillan asks the taper, "May I ask what that microphone is for?" He doesn't seem to mind the taper though, since the band continues with a lengthy version of "Child In Time" without trying to stop the recording.

"Mandrake Root" is another very long performance during which the band jam it out at break-neck speed. John Lord and Ritchie Blackmore duke it out on their respective instruments with Blackmore seem-



Alan Sheekers

Bands like the Grateful Dead allow audio taping in certain sections of their concerts. Tapers enter the hall through a separate entrance, documented above.

ing to win the battle. Musical excess certainly has its place in Deep Purple concerts and "Mandrake Root" continues on to the other side of the tape before winding down after half an hour. Ian Gillan bids the audience good night and the set closes with "Strange Kind Of Woman." Blackmore takes on Gillan this time and the two compete for those high notes.

A short encore set follows and Ian Gillan introduces the next song as being about "what would happen if you do all the things that your mom tells you not to...it's not that serious (neither is he), but it's worth thinking about." With that, the band starts "Into The Fire."

After "Paint It Black" (complete with the mandatory, but far from exciting drum solo), "Black Night" follows and the nudist in Ian Gillan emerges when he asks the audience to remove the rest of their clothing. Deep Purple end the show with Little Richard's "Lucille." This isn't the best Mk II Purple concert on tape, but it is certainly one of the better ones. (Erik Twilight)

Tracks: Child In Time/ Mandrake Root/ Strange Kind Of Woman/ Into The Fire/ Paint It Black/ Lucille.

HAWKWIND August 10 1974, Harlow Festival, U.K. 60 minutes Here's a vintage

performance by a band who redefined the term "acid rock" and dragged it into the seventies. It is difficult to determine the band lineup on any given Hawkwind live tape since this changed from night to night, depending on who was capable of playing. This concert took place before Lemmy left to form Motorhead. This tape was listed as a soundboard, but I suspect it is one of those rare audience tapes of Hawkwind which isn't too distorted to recognize. This tape still distorts but it is apparently one of very few listenable Hawkwind tapes.

Once they take the stage, they keep playing without stopping. They start with a spacey jam which metamorphosizes into songs which keep sliding in and out of similar jamming. Various instruments can be heard dropping out and coming back on so one can only assume people are walking on and off stage. The playing is pretty sloppy and alternates from sounding intense to droning tediously. The instrumental passages improve through the course of the concert and they even play recognizable songs (such as "The Awakening" from the *Space Ritual* album). This has been listed as one of the better quality early Hawkwind tapes floating around, which is disappointing since this one isn't great. I would recommend sticking with the officially released live albums *Space Ritual* and the later re-

leased BBC concert, unless you are very curious to hear more. (Erik Twilight)

HOT TUNA May 3, 1986 SUNY Stonybrook, Stonybrook, NY 180 minutes Hot Tuna fans are almost as fanatical as Dead Heads in their love and zeal for live concert recordings. It's no surprise that there are hundreds of Tuna and Jorma Kaukonen recordings in wide circulation.

A tape of May 3, 1986 recently found its way into my collection. This 180 minute show is acoustic and a beautiful low generation soundboard to boot. Jack and Jorma are in fine spirits as they journey through the vast Tuna catalog, not missing the opportunity to drop in an Airplane

nugget here and there.

Before opening the show with "I Know You Rider," Jorma announces, much to the delight of the crowd, that the boys would be performing two sets and would be joined by Papa John Creach at the end of each. I always enjoyed Creach's performances with Tuna and the Airplane. With his recent passing, tapes like this seem just a little more special. He will be missed.

The first set features sparkling renditions of "Hesitation Blues," "Broken Highway," and a good solid 45 minutes of tunes featuring Papa John, including "99 Year Blues" and "Candyman."

The second set kicks off with two Airplane classics, "Embryonic Journey" and "Good Shepherd." Once again, Creach appears and kicks off the last half of the set with his signature tune "John's Other." The show is rounded out with textbook perfect takes on "Keep On Truckin'," "Uncle Sam Blues," and my personal fave, "Mann's Fate."

This is a great show from a great band. It doesn't get much better than this. (Jeffrey Setzekorn)

Set List - I) I Know You Rider, Hesitation Blues, Follow The Drinking Gourd, I'll Be Alright Someday, Broken Highway, Ice Age, Too Many Years, Rock Me Baby, 99 Year Blues, Third Week In The Chelsea, Walkin' Blues, Let Us Get Together, Been So Long, Candyman, Police Dog Blues, Instrumental II) Embryonic Journey, Good Shepherd, Another Man Done Gone, I Am The Light, Whinin' Boy Blues, Death Don't Have No Mercy, Into Her Veins, Water Song, John's Other, Keep Your Lamps Trimmed And Burning, True Religion, Keep On Truckin', Uncle Sam Blues, Mann's Fate

KING CRIMSON October 26, 1973, London Rainbow, 80 minutes This is a find. King Crimson went through a number of line-up changes with varying degrees of success and this is one of the more interesting incarnations of the band.

This show is very well recorded and even Fripp's usually faint talking between songs can be heard clearly, while the music itself has little distortion. The ominous sounding "Lark's Tongue In Aspic Pt. 1" opens the concert. It takes a moment for the crowd to calm down, but when they do, they mercifully remain silent while the band is playing. This is a fairly mellow performance and Fripp humors himself during the tune-up after the first song by reading various Crimson reviews to the crowd. They continue with "Easy Money" another long song.

Robert Fripp chants with the audience some more until the band plays an instru-



mental. Titled "Crimson Blues" (at least on the tape), it is an intense piece which slides into "Exile." Another instrumental is performed, this one building momentum before evolving into "The Talking Drum." This is immediately followed by an average performance of "Lark's Tongue In Aspic Pt. 2," which is an average rendition.

There is quite a lot of applause which goes on for a while after the song is over. Crimson re-emerges to play something called "Peace - A Theme," a gentle instrumental, and finally "Cat Food." After "Cat Food," one can hear the usual cries of "Schizoid Man!," which goes unheard tonight, as "Cat Food" brings the concert to a close. This tape is definitely worth looking for, but there are apparently quite a few poor dubs (possibly from an alternative source?) of this concert, so you might want to request a sample first. (Erik Twilight)

Tracks: Lark's Tongue In Aspic (Pt. 1)/ Easy Money/ Fracture/ Book of Saturday/ Lament/ 'Crimson Blues'/ Exile/ The Talking Drum/ Lark's Tongue In Aspic (Pt. 2)/ Peace - A Theme/ Cat Food.

BOB MARLEY & THE WAILERS
April 1973, British Tour Broadcasts In April of 1973, Bob Marley and The Wailers (still billed as simply The Wailers at the time) visited England for a club tour, and two of the concerts were wisely recorded by the BBC. One is from Leeds University in 1973 while the other sounds like it was recorded at the Paris Theatre in London. I have seen this listed as November 11, 1973, but this may only refer to the broadcast date.

The Paris Theatre tape is better quality and easier to come by than the Leeds tape, but both are certainly worth pursuing. This concert, or at least the portion which has been broadcast is about forty minutes long and features some amusingly blasé commentary from a BBC announcer who mispronounces "Rastafarian" and dutifully gives song writing credits several times during the show. Apparently the stage had been partially cleared in an unprecedented move to accommodate dancing, but this option has not been exercised by anyone in attendance. The M.C. reminds us listeners that we are encouraged to dance to this concert at home, or wherever we may be hearing this show!

The Wailers open with their "Rastaman Chant" which is loose, very tribal sounding song which sounds different every time I hear it. This is a mellow version which is followed by "Slave Driver" and a great version of "Stop That Train," sung with Peter Tosh. After "Get Up, Stand Up" the M.C. shows his power of interpretation, saying

"Get up, stand up, in more sense than one..." before announcing the last song of the set, "Kinky Reggae." The performance is typically great Wailers, and it is probably the best quality unreleased early Wailers performance.

The Leeds University concert is a more interesting performance and far more ambient than the Paris Theatre gig. The sound quality is very good, but still inferior to what one would normally expect for a professionally recorded concert. Perhaps this concert was only broadcast once rather than the Paris Theatre shows which are routinely rebroadcast, which would explain the relative difficulty in finding a better copy of it. Nonetheless, The Wailers sound far more comfortable than they did at the Paris Theatre. Bob Marley interacts with the crowd and they can be heard yelling and enjoying the show between songs. The Wailers start by playing "Duppy Conqueror" and they jam it out a bit, setting the pace for this performance. Peter Tosh sings "You Can't Blame The Youth" which unfortunately cuts early on. Bob Marley leads the band through "Midnight Raver" and the tape ends with "No More Trouble."

Throughout the tape, there are occasional drop-outs and fluctuations in the recording levels, but it is still a neat show to hear. This tape sounds like a more accurate representation of The Wailers' concerts than the Paris Theatre concert, and Marley fans will no doubt appreciate this. (Erik Twilight)

Tracks: (Paris Theatre): Rastaman Chant/ Slave Driver/ Stop That Train/ No More Trouble/ 400 Years/ Midnight Raver/ Stir It Up/ Concrete Jungle/ Get Up, Stand Up/ Kinky Reggae. (Leeds University): Duppy Conqueror/ Slave Driver/ Burnin'/ Lootin'/ You Can't Blame The Youth/ No More Trouble.

PHISH August 28, 1993 Greek Theatre, UC Berkeley, Berkeley, CA I recently read a review of this show in *Dupree's Diamond News*, and was slightly disappointed in their assessment of the show. While they did positively praise it, they did not praise the parts which I remember as being the highlights. Thus, I tracked down a tape of the show, prepared myself for a three hour listening experience, and relived one of my better Phish experiences. And to my surprise, the parts that I remembered as being great were not simply great, but were phenomenal, and definitely deserved to be drooled over in a written review. So here goes the drooling.

The show starts off in a rather typical fashion, with tight and energetic versions of

"Llama," "Bouncin'," and "Foam." The boys then throw in a quirky "Muddy Water Mississippi Delta Home," complete with washboard, before setting off on some serious jams. "Maza" starts off the improv madness in splendid fashion, with Trey and Page playing as if they never wanted to get out of this tune. The musical journey of "Fluffhead" comes next, and as always, the tune provides both laughs and some top-notch musical exploring. The highlight of the set - "Stash" - comes next. The closing solo in this version is like no "Stash" solo I've heard before. As they frequently do in "Run Like An Antelope" (which, by the way, is the highlight of the entire show), the boys take the music to a place that bears absolutely no resemblance to the place where they started. At one point, the song seems to break down altogether - falling apart as a result of too much improv - but somehow the boys manage to raise the music up from the ashes and finish the tune in a raging fashion. After this, "The Squirmy Coil" is anti-climatic, even though Page's closing piano musings are typically breathtaking. For a set closer, the Dude of Life makes a rare West Coast appearance and leads the band through a fun "Crimes of the Mind."

The second set opens with the "Theme from 2001," which leads nicely into "Rift." While it is a worthy version, it pales next to the complete awesomeness which is "Run Like An Antelope." Words can do this version no justice. It simply must be heard to be fully appreciated. The boys take the jam through style after style after style after style, creating one of the strangest musical puzzles ever put together. Sadly, this song had to come early in the set, making everything after it ultimately disappointing. While "Horse" Silent in the Morning" was probably an attempt to mellow things out a little, it does so a little too much; and "Sparkle" doesn't help much either. "It's Ice" brings some energy back to the band, and to the crowd, as does the "Beach Ball Jam." Fishman steps into the spotlight at this point, and delivers a version of "Purple Rain" that would make the Purple One himself jealous. With just a vacuum cleaner and his (ahem) singing, Fishman gets the show rollin' once again, and allows the boys to finish the show, and the tour, in rockin' fashion. "You Enjoy Myself," "Contact," and "Chalk Dust Torture" finish off the set, while a happy and celebratory "Daniel Saw the Stone" serves as an encore. Unfortunately, my otherwise excellent tape does not contain the spirited acappella "Amazing Grace," which helped end the show on such a cleansing note. (Jason Gossard)

PINK FLOYD May 15, 1971, Crystal Palace, London. 90 minutes This is one of the more famous early Floyd gigs, the Crystal Palace Garden Party. Floyd used a number of elaborate props including a giant octopus which was supposed to have come out of the pond. This concert also marks the debut of "The Return Of The Sun Of Nothing," which later became "Echoes," a staple performed from 1971 through the 1975 tour. Unfortunately, the party was heavily rained upon, which is abundantly clear on this tape. The taper and someone with him are having a disagreement about moving out of the rain, but thankfully this dedicated taper is willing to stand in the rain and keep the tapes rolling. The quality is pretty rough and quite muffled. The non-stop audience chatter further mars the recording.

An average version of "Atom Heart Mother" opens this show. It is performed without the orchestra, which means Rich Wright's keyboard playing is more prominent in the arrangement. After "Fat Old Sun," Roger introduces the premiere of Floyd's latest extended song "The Return Of The Sun Of Nothing" which was subsequently retitled "Looking Through The Knotholes In Granny's Wooden Leg" before they settled on "Echoes." Since this song has not been heard before, at least some members of the audience shut up to listen (and allow us who weren't there) to hear the song.

Dave Gilmour sings higher on here than on later versions of the song and it is interesting (albeit sometimes difficult) to hear the different lyrics. The guitar playing is also noticeably different from later versions of the song when Gilmour adopted a more subdued style. Pink Floyd's live performances were generally refined by this time, so the return to the raw sounding jams on this show is a neat change. This is the high point of the show as the rest of the set is only an ordinary performance which I don't think makes particularly good listening given the compressed recording. Since good quality Floyd tapes are pretty common, low fidelity tapes such as this one are only really worthwhile for whatever historical value you'd place on a tape. Unless you're one of those collectors who wants it all, stick to better quality tapes and find some kindly collector who'll give you "The Return Of The Sun Of Nothing" on the end of a tape or something. This tape is usually listed as being over ninety minutes but apparently if you cut off the tuning up it all fits on a ninety minute tape. I am not sure if there are copies available with "Return Of..." uncut. (Erik Twilight)

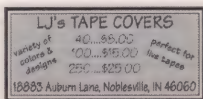
Track List: Atom Heart Mother/ Careful With That Axe Eugene/ Fat Old Sun/ The

Return Of The Sun Of Nothing (cuts on to side 2 on my copy)/ Set The Controls For The Heart Of The Sun/ Embryo.

PINK FLOYD March 15, 1977, Empire Pool, Wembley Arena, U.K. This is the only British *Animals* gig worth getting until something new surfaces. For some reason, all the Wembley shows were badly recorded on the *Animals* tour (possibly due to the band's quadrophonic sound system) with the exception of this one. I believe there are two tapes in circulation from this concert, one of which is more commonly available on the bootleg "Knobs" and other boots made from this show.

This second recording is significantly better than the tapes used for the bootlegs; it is very clear and doesn't distort badly for an audience tape. It is marred slightly by an occasional static sound which I think is caused by microphone problems, but the tape is still very enjoyable.

There is very little crowd noise on this tape and the applause is heard between songs which is always a welcome change. The first song to creep up on the audience is "Sheep"



from the new *Animals* album. A good performance of the usual '77 tour set follows. "Dogs" goes on for over fifteen minutes while Roger Waters and Dave Gilmour present a musical interpretation of the lot of Western Man. Pink Floyd's morale was apparently lower than ever at this final world tour (The Wall, played to only four cities, wasn't much of a "tour"), but they could still play well together in concert. On this tour, Dave's guitar playing often served as a welcome antidote to Roger's verbal onslaught which can veer toward the self indulgent and cliché. The first set, comprised of the *Animals* album with the song order re-arranged concludes with "Pigs (Three Different Ones)" after about an hour.

The second set consists of a live performance of the *Wish You Were Here* album. "Shine On You Crazy Diamond" is played in the same two parts (1-5 and 6-9), but it is the most interesting song from the album to hear in concert, as the other songs are fairly true to the originals. The tape ends immediately after the last song from the second set,

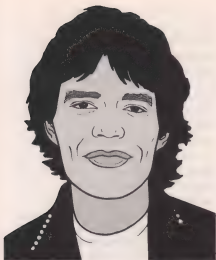
missing the encore of "Money" which is available on the other recording circulating from this concert. The tape is about two hours long and very much worth finding if you like Floyd. This is one of the better quality recordings from the tour and certainly the best from any of the English dates. (Erik Twilight)

Tracks: Sheep/ Pigs On The Wing Pt. 1/ Dogs/ Pigs On The Wing Pt. 2/ Pigs (Three Different Ones)/ Shine On, You Crazy Diamond Pts. 1-5/ Welcome To The Machine/ Have A Cigar/ Wish You Were Here/ Shine On, You Crazy Diamond Pts. 6-9/ (From the other recording:) Money.

THE ROLLING STONES June 1, 1975, Dunkirk Hall, L.S.U., Baton Rouge, L.A. Second show 130 minutes This is a very good audience tape of The Rolling Stones' first night out with Ron Wood who was hired as a "half-Stone" on this tour (before becoming a full Stone). The guy who recorded this did a very good job, and the tape has a clear, even sound to it (although some more bottom end would have made it almost perfect). The guitars are pretty loud and there is little audience noise, making this an enjoyable listening experience. This concert (as well as the afternoon one) has been bootlegged before. The best vinyl release of this gig is reportedly *Whores In The Night* and I am sure there are at least a couple of CD pressings now available of this show, but one is almost certainly better off seeking out a good tape dub of this concert.

The Stones rehearsed in Montauk, Rhode Island for this tour in the spring of 1975 just after Mick Taylor announced his departure from the group. While some fans were (and continue to be) skeptical regarding Ronnie Wood's qualifications as a Rolling Stone, the "greatest rock n roll band in the world" could still live up to that name on a good night. This particular performance is a bit shaky, but this could be expected for the band's second live appearance with a new guitar player on their first tour date since they played Berlin in the fall of 1973.

The final bars of "Fanfare For The Common Man" starts this tape. The music was played to introduce the Stones on the whole tour, and the crowd goes wild between the end of this and the opening chords of "Honky Tonk Woman." The first half dozen songs are fairly straightforward versions, although the medley of "If You Can't Rock Me - Get Off My Cloud" sounds noticeably more energetic than the version on *Love You Live*. The percussion, piano and guitar parts all stand out without any of them soloing, a recurring trademark of the Stones' live sound.



The band loosens up a bit for a lucid performance of "Gimme Shelter." This is also a great version, which stands out from the rather standardized renditions which were played later in the tour. The ethereal tone of the music is unfortunately not picked up by Mick Jagger who sings the song too quickly, sounding incongruous with the music.

Ronnie takes the band into the next song, "You Got To Move," before Jagger introduces the 1975 model Rolling Stones: Billy Preston, Ron Wood (celebrating his birthday), Charlie Watts, Ollie Brown, Bill Wyman and Keith Richards, "who is going to sing 'Happy' for you; no he's not - he's going to sing something completely different!" Jagger tells the crowd before laughing. Keith et al. actually start playing "You Can't Always Get What You Want" which is less than spectacular. They start at the usual dead slow tempo, but after the first verse they speed it up for no apparent reason. One wonders if this was due to mere sloppiness, as Mick Jagger indulges in one unpleasant falsetto-screach after another before the song slows back down and finishes. "Happy" comes next, and this is a pretty good version with Mick and Keith howling incomplete verses, which rather suits this song.

"Luxury" is introduced as a reggae song which it clearly isn't. Mick indulges in a few more unnecessary falsetto yelps which don't ruin the song, but which hardly augment it either.

Some disagreement among the band results in a change of bass players for "Fingerprint File," and Billy Preston then plays a couple of solo songs, "That's Life" and "Outta Space." When the Stones come back out to finish the show, Ron Wood experiences some problems at the beginning of "It's Only Rock N Roll." "Midnight Rambler" finishes the show.

This tape is a must for any Stones fan. It's

not their hottest night, but it is certainly an interesting concert and has its moments. The quality also adds to this appeal. (Erik Twilight)

Tracks: Intro/ Honky Tonk Woman/ All Down The Line/ If You Can't Rock Me - Get Off My Cloud/ Rocks Off/ Ain't Too Proud To Beg/ Starfucker/ Gimme Shelter/ You Gotta Move/ You Can't Always Get What You Want/ Happy/ Tumbling Dice/ Luxury/ Fingerprint File/ Angie/ Wild Horses/ (Billy Preston: That's Life; Outta Space)/ Brown Sugar/ It's Only Rock N Roll/ Jumping Jack Flash/ Rip This Joint/ Street Fighting Man/ Midnight Rambler.

SANTANA May 19, 1968 Avalon Ballroom, San Francisco, CA 90 minutes This FM broadcast offers Santana fans a rare glimpse at the band prior to the group's 1969 Columbia Records debut and their triumphant appearance at Woodstock.

Here we have a very youthful sounding band blending traditional Latin music with urban Chicago blues. Keyboardist Greg Rolie, later to form Journey with fellow bandmate Neil Schon, has a major presence in the band's overall sound, providing the bulk of the vocals, as well as the ever present Hammond organ.

Most of the tunes performed at this show appeared on the first Santana album a year later. Solid renditions of "Evil Ways," "Persuasion," "Jingo" and the centerpiece for many early Santana shows, "Soul Sacrifice," are performed. "Soul Sacrifice" features a long jam with blues great Junior Wells on harmonica and the horn section from The Fourth Way. Wells and The Fourth Way shared the bill that night at the Avalon.

Considering how well all the material is played at this show, it's surprising that it

took another year before the band released its first album. (Jeffrey Setzekorn)

Set List - Waiting, Treat, Evil Ways, Shades Of Time, Savor, Jingo, Soul Sacrifice, Persuasion

THE SKATALLITES August 1983, Montego Bay, Jamaica. Reggae Sunsplash Festival. Soundboard tape, 70 minutes In the early 1960's, the Skatallites were something of a Jamaican equivalent to Booker T & The M.G.'s. They were an instrumental band which performed both on their own and as a backing band for Ska artists (working for one of Jamaica's leading studios, Studio 1 I believe) just as Booker T and company were the house band at Stax Records in Memphis.

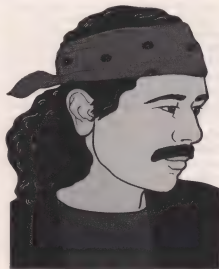
The Skatallites' influence on Jamaican music was as significant as that of better known musical legends such as Bob Marley and Sly and Robbie, and this tape captures their reunion (as well as a set by vocal group The Melodians) from the 1983 Reggae Sunsplash Festival in Montego Bay.

The recording is very clear, with a full sound. The recording sounds like a good audience tape, but it is apparently a soundboard tape, as it came indirectly from organizers of the festival. All the instruments come out loud and clear on the tape (no small feat given the number of musicians on stage) and the crowd noise is minimal.

The first fifteen minutes of the tape comprises a set by The Melodians, who play three songs ending with a lazy song called "Down Here In Babylon."

The Skatallites are then introduced, which takes a while since there are so many of them. When they get underway, there is no stopping them. They play mostly up-tempo ska instrumental numbers, with some sporadic vocal performances. This tape is a lot of fun to listen to, even if you are only somewhat into Jamaican music. One can hear some similarities between the Jamaican popular music of the 1960's and the soul music of Memphis during the same period. Some of The Skatallites' slower songs sound like Stax gone to the islands. The horn passages and some of the rhythms produced by both forms of music practically sound interchangeable. The Skatallites have had a remarkable legacy in Jamaican music, so if you want to hear some amazing roots music, this is played by some of the best in the business. Definitely a must. (Erik Twilight)

BRUCE SPRINGSTEEN May 9, 1974, Harvard Square Theatre, Cambridge, MA 80 minutes This tape has often been listed as



a soundtrack, but it is in fact a close audience recording. This is apparently the show attended by *Rolling Stone* magazine critic Jon Landau who later wrote of the show "I have seen the future of rock n roll and his name is Bruce Springsteen" (to avoid misrepresentation, I believe that article was published in *The Real Paper*. According to Charles Cross in *Backstreets*, "I Sold My Heart To The Junk Man" was a new addition on this night. I think Bruce and company were opening for Bonnie Raitt at this time and they must have been terribly difficult for her to follow. The Boss cooks on this tape, living up to his legendary status as a live performer even before his records started to sell well. Part of the soundtrack is included here too; a rehearsal of "E- Street Shuffle" followed by a band discussion of the performance before more rehearsing. By this point, there are people near the recording mike arguing about someone's (presumably the taper's?) right to be there.

The tapes start rolling again at show time, when Bruce Springsteen and the E-Street Band are announced. Bruce says he feels like he is back in New York, and the band starts a slow version of "New York City Serenade." The highs during this song can get pretty abrasive after Bruce starts singing, but this can be alleviated with an equalizer.

Bruce later tells the audience about listening to the radio and gets his harmonica out of the next song, "Spirit In The Night," which had previously been performed as "Wild Billy's Circus Story." The party gets started on stage during this song and the E-Street Band keep it up for the next few songs until he introduces the next sad song, describing how he met "this beautiful girl...and I gave her my whole heart, every bit and she gave it back to me a month later, all beat up so bad and so terrible looking, that I sold my heart to the junk man...." This song sounds like a Motown call-and-response rocker on which Clarence sings with Bruce and solos away between verses.

"The E-Street Shuffle" is a slow groove, but this is an abbreviated version. The mellow tone continues on "Kitty's Back," a frequent favorite. They take their time with this song, but Bruce has come up with a new finale. It is an early rendition of one of his best-loved songs, "Rosalita." The band lets loose with it for a while before it winds down. The concert runs for a little over an hour but if you want a copy with the soundcheck material, add about ten minutes. The recording quality and performance both warrant seeking this tape out. Bruce didn't always object to tapes (or even bootleggers for a while) and while his disdain for bootlegs (especially since the *Born In The*

U.S.A. tour) is most understandable, it is too bad he no longer endorses the taping of his performances. (Erik Twilight)

Track List: E-Street Shuffle (soundcheck)/Intro/NY City Serenade/Spirit In The Night/I Sold My Heart To The Junkman/Does This Bus Stop At 82nd St./Saint In The City/E-Street Shuffle/ Kitty's Back/ Rosalita.

24-7 SPYZ September 3, 1989, Rotterdam Pop Festival, 20 minutes, Broadcast on VPRO radio For those who like "Black Rock" but still haven't ventured past Living Colour or Lenny Kravitz, take a chance on these guys, especially on their material recorded before leader P-Fluid left the group. Their appearance (or at least part of it) was broadcast on "Parkpop," a program on VPRO Radio in the Netherlands. 24-7 Spyz' music is sort of like speed funk; nowhere near as hard driving as Bad Brains (who also got a second-rate replacement when their original one left) with whom they have been often compared, but the Spyz have a funkier feel.

Their introductory "Spyz Dope" rocks out, as does the rest of their brief set which includes "Poker Song," K.C. & The Sunshine Band's "That's The Way (I Like It)" which segues in to a rude song about sexually transmitted diseases and concludes with "Grandma Dynamite." (Erik Twilight)

FRANK ZAPPA March 8, 1974 Soldiers and Sailors Memorial, Kansas City 135 minutes Without a doubt, the late '73 and '74 touring bands were the funkiest bands Frank took on the road. George Duke, Jeff Simmons, Napoleon Murphy Brock, the Fowler Brothers- these bands contained some of Frank's loosest and most unreserved cohorts. As always, Frank took on many of the attributes of these fellow Mothers, writing some of his funkiest material and playing some of his funkiest guitar during this period. While not the best sounding tape I have, the 3/8/74 show showcases the many talents of the Spring '74 Mothers, and, of particular interest to you Zappa completionists, contains some early, yet-to-be-fully-evolved versions of Zappa classics.

The show opens with a solo-filled "Cosmik Debris," in which several of the band members get to stretch out early and display their chops. "Montana" follows, and as always, Frank serves up a tasty (but short) solo. After these two rockin' but rather straight performances, the band really stretches out in the epic "Dupree's Paradise." Starting off with some frantic George Duke keyboard pounding, Zappa and the band weave through a number of different

musical improvisations, going nowhere but creating beautiful music nonetheless. After about 10 minutes of musical mayhem, the band effortlessly slides into the actual tune itself. The short theme is played, and then Brock wails away on his flute, Tom Fowler thumps away on his bass, Simmons chops away on his guitar, and Bruce Fowler blows away on his trombone, all amidst the random orchestrations of conductor Frank. After the solos, a quirky transition leads into the opening bassline of "Carolina Hard-Core Ecstasy," a song which actually would not see the light of day for another year. Instead, here the bassline provides a foundation for a solid and inspired Zappa guitar workout. Upon finishing, Zappa leads the band back into the main theme, which then ends coldly, with everyone, including the listener, needing a rest.

After a rather quick but nonetheless funky "Pygmy Twylite/ Dummy Up/ Idiot Bastard Son/ Cheepnis" run-through (the latter played in a version that sounds like a hybrid of the Roxy and Helsinki versions), Zappa leads us and the band on a non-stop, eleven song journey. The trek starts off with a rough draft version of "Andy." While the basic themes are the same, the feel of the song is much different. The opening musical theme is slower, longer, and more "introspective" sounding. In contrast to this "nicer" opening, the vocals are harsher and more bizarre. Where keyboards are usually heard, the horns of the Fowlers are heard instead, but arranged differently than they were on the '88 tour. Frank plays spurts of guitar throughout the song, and his solo is longer than usual, and markedly funkier. The ending is also different, containing a new set of lyrics in addition to the standard ones, and, as on "One Size Fits All," a closing guitar rave. An interesting listen.

An early version of "Florentine Pogen" follows, which is most noticeably different in that it is played about twice as fast as normal. But it also differs in that it contains a short Duke solo, an interesting musical transition out of the solo, and a different and bizarre ending. Next comes a short little instrumental, the unreleased-and-only-played-in-'73-and-'74 "Kung Fu." Zappa then leads the band back to more familiar territory with "Penguin in Bondage" and the '74 staple "T'Mershi Dog Meat." "RDNZL" follows hot-on-the-heels of the latter, and contains the usually excellent solos from Zappa and Duke. To close the journey, and the set, Zappa heads into the "Village of the Sun," visits "Echidna's Arf," and asks the musical question, "Don't You Ever Wash That Thing?" For an encore, the band stretches out one last time for the "King Kong/

Chunga's Revenge/Son of Mr. Green Genes" medley.

As I mentioned earlier, the sound on this tape is not great. The vocals are not that clear, and the levels are pretty low. But the individual instruments come through nice and clear, and the music is so good that it would redeem even the worst sounding tape. This is by no means the worst sounding tape. It is a worthy addition to any tape collection. (Jason Gossard)

set list- Cosmik Debris> Montana> George> Dupree's Paradise, Pygmy Twlyte> Dummy Up> Idiot Bastard Son> Cheepnis, Andy> Florentine Pogen> Kung Fu> Penguin in Bondage> T'Mershi Duween> Dog Breath> Uncle Meat> RDNZL> Village of the Sun> Echidna's Arf (of You)> Don't You Ever Wash That Thing?> E-King Kong> Chunga's Revenge> Son Of Mr. Green Genes

FRANK ZAPPA October 1, 1974 Basel, Switzerland Late Show, 100 minutes I just can't get enough of these '74 shows. I received this tape in the mail today, and am currently basking in the warmth of its raging musical fires. The entire band smokes in this show, and the sound quality on this soundboard is excellent.

The set list is typical '74, opening with the one-two "Tush, Tush"- "Stinkfoot" punch. The "Stinkfoot" really delivers, with one of the strangest and longest "Here Fido!" bits, and a Frank guitar solo that leads into a Duke keyboard solo. The "RDNZL"- "Village"- "Echidna"- "Don't" sequence comes next, and as always, these songs contain some searing solos by every member of the band. The "Don't You Ever" is of particular note thanks to some hilarious commentary on Ruth and Chester, courtesy of Frank, during the percussion freak-out that closes the tune. Frank continues his guitar furies in the "Montana" that follows, and amazingly enough, the "Montana" solo here rivals the YCDOTSA Vol. 2 solo in its randomness and eccentricity. Here, however, the band actually manages to perform the thrilling conclusion to the song. George grabs the spotlight next, spinning a tale of UFO's and blind mice and missed hits on a finger cymbal. Duke's whirling keyboard noises eventually lead into "Dupree's Paradise," the tune which is undeniably the highlight of this tape. After a manic Brock flute solo, the song somehow manages to evolve into something that can only be called a Swiss Tango. In one of his most Dead-like improvs, Frank leads the band through some strange musical territories, dancing circles around Duke's swirling keyboards, before taking off on one of his most restrained and beautiful solos.

For an encore, the band tear through a typically ferocious "Pygmy Twlyte" (the slow version, with some "Louie, Louie" thrown in just to be safe), and a "my-monitor-is-not-working-I-cannot-hear-you" version of "Room Service." Then, with a Spanish version of "Tush, Tush, Tush," this typically excellent '74 concert ends. Do yourself a favor and find this tape. (Jason Gossard)

set list- Tush, Tush, Tush> Stinkfoot> RDNZL> Village of the Sun> Echidna's Arf (of You)> Don't You Ever Wash That Thing?, Montana> George> Dupree's Paradise. E-Pygmy Twlyte> Room Service> Tush, Tush, Tush.

FRANK ZAPPA October 1, 1975 Vancouver, British Columbia, Canada 90 minutes I do not like to review tapes if the shows on them are incomplete, but I had to make an exception with this tape because the music on it is so exceptionally good, as is the sound. The Fall '75/ Spring '76 tour was one of Frank's better outings, containing some of his best new material, and continually showcasing that bands incredible improvisational talents. Frank hit the road with only a five piece band on this tour, with Brock on sax/vocals, Estrada on bass/vocals, Lewis on keyboards/vocals, Bozzio on drums/vocals, and Zappa as the lone guitar player. The size of the band and/or the fact that Zappa was the only guitarist had its effect, and the result is some of the loosest playing and most Dead-like improvisation of Zappa's career.

My tape only contains the first 90 minutes of the show, but what a 90 minutes they are. The show opens with a 10 minute jazz freak-out, with Lewis, Brock, and Zappa taking turnings leading the jam. As musical chaos starts to ensue, the band jumps headfirst into the very rarely played "Apostrophe," and rocks so hard that one wonders why this never became the concert staple it deserved to be. Upon finishing the tune, Frank finally greets the audience and welcomes them to this special "Teen Hop." At this point, the music tightens up a bit, but there are no disappointments in the skeletal version of "Honey Don't You Want A Man Like Me?" or in the excellent guitar solo vehicles, "Illinois Enema Bandit" and "Carolina Hard-Core Ecstasy." One of the highlights of this show, and of the entire tour, a rather funky three song medley of "We're Only In It for the Money" material follows, which itself is followed by a solo-filled "Chunga's Revenge."

At this point, things start to get weird. The band tears through the unreleased-only-on-this-tour "Swallow My Pride," a song which sounds like "Camarillo Brillo" put through a

blender. This leads right into a slow, bluesy version of "Any Downers," which contains the biggest laughs and best music of the night. During this epic song/jam, the band performs a vocal improv routine based on their experiences with Canadian Customs, and Zappa plays some of the wickedest guitar of his career. Then, to make things even weirder, the band performs a version of "T'Mershi Duween" which sounds like this song was put through two blenders. Then, sadly, the tape ends.

This tour was the last tour in which Frank was the lone guitar player. From this point on, there was at least one other guitar player to help Frank with the duties, and this had some restricting effects on the music. During this tour, however, and especially on this tape, you can hear Frank playing some of his most unrestricted music. Only having to worry about four other musicians, and no other guitarists, Frank pushes the musical boundaries as often as possible, and really seems to let his hair down. Get this tape and hear a side of Frank that, unfortunately, we didn't get to hear that often. (Jason Gossard)

set list- Opening Jazz Jam> Apostrophe, Honey Don't You Want A Man Like Me?> Illinois Enema Bandit> Carolina Hard-Core Ecstasy> Take Your Clothes Off When You Dance> Lonely Little Girl> What's the Ugliest Part of Your Body?> Chunga's Revenge, Swallow My Pride> Any Downers> T'Mershi Duween

FRANK ZAPPA March 19, 1979 Brest, France 100 minutes Along with the '84 tour, Zappa's '79 tour has never been one of my favorite tours. Apart from guitar solos, these tours seriously lacked in improvisation, and commonly relied on the same old set list night after night. Occasionally, however, Frank would have an exceptionally adventurous night on guitar, or the lyrical mutations would get out of hand, and a show would stand out. This is such a show. Every Frank solo in this show is a classic-ranking up with the Helsinki "Inca Roads," the YCDOTSA Vol. 1 "Torture," and almost all of "Shut Up and Play." Also, the lyrical play is hilarious, with Frank introducing every band member as being "On guitar," and then inserting that phrase throughout the entire show in the most random of places.

The show starts with the first of Frank's breathtaking solos. Out of nothing, Frank creates a guitar masterpiece. As he did with "Yo' Mama," Frank just starts playing, and before long, the rest of band joins in, trying to keep up with Frank's eccentric pace. The hilarious band introductions come next, with

the intro of Sophia Warren leading right into "Dead Girls of London." During this tune, Frank stops the show to yell, in English, at some beer can throwing fans, and then gets an interpreter to yell at the same fans, in French. Once this is done, the music resumes at the exact place it left off.

While the set list of this show is practically the same as the "Any Way the Wind Blows" boot (in *Beat the Boots Vol. 1*), the lyrical mutations and general wackiness of the band keeps things fresh. "Tryin' to Grow A Chin" falls victim to Denny Walley's chronic vocal goof-ups, but with hilarious results ("I'm only 14, thinly and sick, I've tried all of my life, to grow me a dick."). In "City of Tiny Lites", Denny wails away on the slide, and Zappa burns up the fretboard once again, dipping into the "Filthy Habits" riff for several bars. "Easy Meat," despite being the version with the weakest guitar vamp of its career, also cooks thanks to Zappa's ferocious playing, and some incredible rhythmic support by Artie and Vinnie. For his last solo of the night, Frank takes breaths away once again, in an "Inca Roads" solo that rivals the "Inca" solos from the London shows of this same tour (otherwise known as the title tracks from the three *Shut Up and Play...* albums).

This tape is a great place to start for Non-Zappa freaks who wish to get in to live Zappa tapes. Essentially, this review is for these people since literally every trader I have ever traded with has this tape. It's a great place to start, and it's also a great place to return to. One of Zappa's finest hours. (Jason Gossard)

Set list- Opening Solo> Dead Girls of London> Ain't Got No Heart> Brown Shoes Don't Make It> Cosmik Debris> Tryin' To Grow A Chin> City of Tiny Lites> Dancin' Fool> Easy Meat> Jumbo Go Away> Andy> Inca Roads> Florentine Pogens> Honey Don't You Want A Man Like Me?> Peaches III. E-Montana, Dirty Love

FRANK ZAPPA November 17, 1981 The Ritz, New York, NY 150 minutes The 1980 and 81 Zappa tours have always left me with mixed emotions. On the one hand, the several tours of these years relied far too heavily on *You Are What You Is* material. Even though I think that it is one of Frank's best albums, the lack of improv and variance in the songs makes me wish that Frank didn't spend every show on these tours trying to recreate the album. On the other hand, these shows also contained some of Frank's best *non-You Are What You Is* material, and also included several songs which sadly never made it to subsequent tours. But most of all, Frank's guitar playing was at its best during these

years, and in my opinion, this radio broadcasted Ritz show finds Frank at his guitar playing peak.

Unfortunately, the tape I have begins with the band introductions, and while I can recognize the "Treacherous Cretins" vamp in the background, I do not know if the song was actually performed. After the intros, things start off on what for me is a disappointing note — a guitar-solo-less "Montana." Out of sheer laziness, or possibly boredom, the '80s Zappa never got around to soloing in "Montana." This is quite a shame considering that I've never heard a bad "Montana" solo. The "Easy Meat" that

chokes and wrestles and bends his guitar in every way imaginable, and produces two of the craziest and most beautiful solos he has ever played. He then proceeds to do it all over again in a flawless "What's New in Baltimore?" "Moggio" and "Bamboozled by Love" are definite pleasers, but pale next to "Sinister Footwear II." Possibly the greatest song Frank ever wrote, it too is performed flawlessly by the band, and Frank again manages to emit some of the most undecipherable notes from his guitar. Steve Vai gets a chance to shine in "Stevie's Spanking," and after hearing his playing, one wonders if Vai's pyrotechnic approach to guitar playing was at all responsible for Zappa's guitar experimentalism during these tours. My guess is it was.

After several routine run-throughs of songs, Zappa once again tests the outer limits of guitar playing during "The Black Page." Without a doubt, the "Them-or-Us Black Page" vamp was responsible for some of the most interesting guitar solos ever, and as is particularly noticeable here, one recognizes that much of Frank's guitar brilliance during this and other songs depended greatly on Scott Thunes' and Chad Wackerman's excellent rhythmic support. As what may be a "thank you" to Scott, Zappa lets the incredibly talented bass player sing the "Tryin' To Grow A Chin" encore, and even though his voice isn't the greatest, his angry punk singing style results in the funniest "Tryin'" I've ever heard. No small feat considering that Terry Bozzio and Denny Walley also sang this song.

If Zappa's guitar playing isn't enough, Al DiMeola - another fine Italian-guest stars in two encore treats. The first of the two is the World Premiere of "Clowns on Velvet," a very intricate yet rockin' Zappa song which, probably due to its level of difficulty, was never played again. The band does a wonderful job on it, however, and DiMeola's incredibly fast yet rather cold guitar playing fits in perfectly. The second treat is a hilarious cover version of Chris Cross' "Ride Like the Wind." Chris Cross was supposedly going to sing it with the band, but since he couldn't, Brian the drum roadie does the job. His amateur singing coupled with DiMeola's extremely out-of-place guitar playing result in a side-splitting cover.

Possibly feeling threatened by that fine Italian (yeah right!), Zappa whips out another crazed solo in "Zoot Allures." Then, after a cover of the 50's tune "This Is My Story," Frank plays yet another excellent solo in the hilarious reggae version of "Whippin' Post." A nod here to Bobby Martin's excellent rasta vocals and first class lyrical mutations. Finally, as if all that

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follows quickly amends things, however, as Zappa plays the first of his several manic solos. The obligatory *You Are What You Is* sequence follows, spotlighting songs from sides 3 and 4, and doing so in a high energy fashion. Note-for-note recreations of the originals, but with a very "live" feel to them.

After this, things really start cooking. A Steve Vai metal version of "Envelopes" leads nicely into "Drowning Witch," a song that somehow manages to produce excellent Zappa solos every time. Frank picks and

weren't enough, the show closes with the ultimate guitar vehicle - "Watermelon in Easter Hay" - and once again Zappa manages to play another ultimate guitar solo.

If you are a fan of Zappa's guitar playing, this is the tape to have. Every solo is simply awesome. As for the sound, this tape is from a radio broadcast. My tape, unfortunately, is from a radio re-broadcast, and several minutes of the show have been edited out, with a verse or two missing from several songs. No real loss, but it is slightly annoying. The sound, however, is top notch, with Zappa's guitar sounding as good as it could. And in this show, that is all that really counts. (Jason Gossard)

Set List - Treacherous Cretons?> Montana> Easy Meat> You Are What You Is> Mudd Club> The Meek Shall Inherit Nothing> Dumb All Over> Heavenly Bank Account> Suicide Chump> Jumbo Go Away> Envelopes> Drowning Witch> What's New In Baltimore?> Moggio> Bamboozled By Love, Sinister Footwear II> Stevie's Spanking> Cocaine Decisions> Nig Biz> Doreen's Goblin Girl> The Black Page. encore- Tryin' To Grow A Chin> Strictly Genteel> Clowns On Velvet> Ride Like The Wind> Zoot Allures> This Is My Story> Whipping Post> Watermelon in Easter Hay.

FRANK ZAPPA April 27, 1988
Skodsmohallen, Oslo, Norway 150 minutes As far as diversity goes - diversity in song selection, diversity in song styles - the 1988 Broadway The Hard Way tour is the cream of Zappa's touring crop. As the over six hours of released live material demonstrates, that self-destructive band played a little something from practically every Zappa album, and brought new life to some rather tired concert standards. Amazingly enough, however, that six hours of released material only scratches the surface of the 1988 tour, and it's to the live tapes that we must turn in order to reach the true depths of that amazing outing.

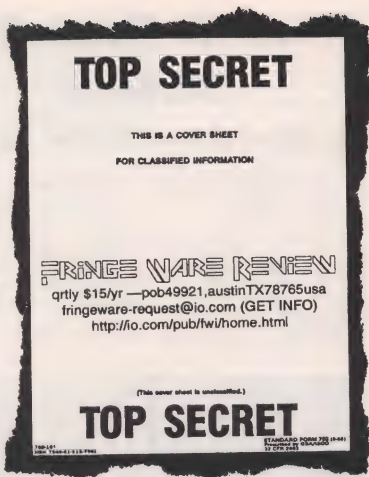
The Norway show is one of my favorites from the tour, containing some hilarious Secret Word usage, some unreleased '88 versions of Zappa favorites, and some of the best guitar playing Zappa managed on what was not his most successful guitar playing tour. Even in the opening vamps of "Stinkfoot," you can tell that the show's going to be a good one just by Zappa's banter and interaction with the audience. The Secret Word is introduced almost immediately ("sausage," although it's pronounced "shaushish"), and the laughs start coming uncontrollably. The music manages to successfully compete with the humor, and the

first set strikes a fine balance between the two. "Packard Goose," "Sharleena," and "The Big Medley" ("Let's Make the Water," etc.) provide both laughs and awe-inspiring performances by every band member.

The lyrical mutations get a little out of hand in the second set, however, and the Secret Word invades practically every other line. In fact, even the audience

members become so involved that they start yelling out the Secret Word and influencing Zappa's singing. But amidst all this lyrical craziness there occurs what I think is the single greatest solo of the entire '88 tour. When Frank steps up and takes his solo on "The Torture Never Stops," some of the nastiest out-of-tune notes fly from his amps. Realizing the pure ugliness he is creating (and not being the same Zappa of 20 years ago), Frank apologizes to the crowd, and calls on Walt Fowler to solo while he tunes his guitar. Walt's solo is amazing. Taking off from the strangled notes Zappa coughs up, Walt soars above the Tortured vamp, and blows some of the sweetest horn you will ever hear. Makes you wonder why every "Torture" doesn't contain a horn solo. Simply breathtaking.

After this musically transcendent moment, the band gives us the funniest collection of songs Zappa has ever performed - "The Texas Motel Medley." Consisting of lyrical reworkings of three Beatles songs - "Strawberry Fields," "Lucy in the Sky with Diamonds," and "Norwegian Wood" - Zappa tells the story of Jimmy Swaggert and the Louisiana Hooker with Herpes. The original



Zappa spoof is funny enough, but throw in the Secret Word "sausage," and you have comedy mayhem.

Besides all this, the show also contains the 1988 unreleased versions of "Bobby Brown" and "Keep It Greasy;" a "Pound for a Brown" with a Sex Noise contest, in which several Norwegian women moan and groan and do their country proud; and several top rate Zappa solos, in "Advance Romance," "City of Tiny Lites," "Andy," and "Inca Roads."

As are all '88 tapes I've run across, the tape is audience, but high quality audience. The sound is full and well-balanced, and all the instruments come through nice and clear. (Jason Gossard)

Set list - I - Stinkfoot> Ain't Got No Heart> Love of My Life> Packard Goose (w/Bartok and Stravinsky)> Alien Orifices> Sharleena> The Big Medley. II - Advance Romance> Bobby Brown> Keep It Greasy> The Torture Never Stops (w/Bonanza)> Lonesome Cowboy Burt> The Texas Motel Medley> City of Tiny Lites> Pound for a Brown> Stairway to Heaven. encore - Bolero, Rhythmin' Man> Sofa, Andy> Inca Roads, Strictly Genteel.

Heart To Heart With Melanie

By Netta Gilboa & Alan Sheckter

GA: I read somewhere that you got your start when they sent you out to open for Steppenwolf. Is that right?

MELANIE: No, that wasn't my first tour, that was after I was touring a while. But I did tour with Steppenwolf. It was an odd combination. At that point, they didn't have marketing down quite as much as they do now so they were booking odd combinations of people. You know, not necessarily people who dress the same.

GA: They don't do that much any more.

MELANIE: No, not at all.

GA: And you have to pay \$35 for each act, when there are three. Remember in the old days in the Fillmore it used to be two dollars?

MELANIE: Yeah, I know. I have a ticket. I have an old ticket somebody gave me.

GA: Didn't you play there once?

MELANIE: Yeah, I played there a couple of times. Played there with Santana. Played there again, maybe just me. Yeah, but no it wasn't my first tour, the one with



Netta Gilboa



Alan Sheckter

Steppenwolf. I met the guy from the group again about 3 or 4 years ago.

GA: Really?

MELANIE: It was so weird.

GA: You remembered each other?

MELANIE: He was actually doing real well. They had just gotten a good deal from some major label and their records were selling. He just kept telling me, you know like "hang in there." It was really nice. But it's funny how images kind of keep music divided. It's so silly. I mean, music shouldn't have categories.

GA: Yes, your Modern Rock, or your Adult Contemporary.

MELANIE: I mean the stations, it's insane. "Oh, that can't be played on this station because it has a guitar solo," something really nuts like that.

GA: And you were asked to conform a lot to that too, the record has to be so many minutes to be released as a forty-five.

MELANIE: Well, as far as record times, I don't know. I seem to write three minute thirty second records. Just something I was born with. A case like "Lay Down" went on for like eight minutes but that was just because we were having a great time. Now I think it's come back to an interest in less produced music - there's a lot of interest in very over-produced music as well - but there is an awareness, at least, that there is some other stuff out there as well. And for a while I think the industry had a tight control over what was out. For a while there was nothing else. It was all techno, and alternative was whatever; I don't know what that phrase

Woodstock was a religious gathering, I'm convinced. That's why it lives on.

means anyway.

GA: Whatever they don't know how to classify.

MELANIE: It's a good time for a new album for me. It's much easier to be a female than when I started because they only allowed one song per four hour segment or something really wild. Even now it's not much better, there are more of us that are out and getting promoted, but it's still not as if they give females as much radio time.

GA: And also the criticism. Sinead and Madonna get criticized way more than some of their male contemporaries.

MELANIE: I don't know about that, I mean, God, look at Michael Jackson, you can't get more criticized than that poor guy. As far as criticism, once you're in the public eye you're up to be criticized. I think there are more boundaries, rules or something about females having to be pretty, and flaunted.

GA: The age of video, don't forget, MTV.

MELANIE: And glamorous or anti-glamorous, or something. You have to fit in to some sort of marketing scheme. Anyway, I don't care, I do what I do.

GA: To finish up on the old days, you did a lot of festivals and the one that caught the most attention is Woodstock.

MELANIE: Oh, that wasn't a festival. Woodstock was a religious gathering, I'm convinced. That's why it lives on.

GA: And the twenty-fifth anniversary is this summer.

MELANIE: Yes, I'm going to be doing Bethel Revisited. There are dueling Woodstocks this year.

GA: Are you going to play both?

MELANIE: I don't know. I think the other Woodstock, even though Michael Lang is involved, I think it's more like—

GA: He's one of the original promoters, but at the festival itself he was a name more than a promoter.

MELANIE: A name, yeah. He's involved with the big "powers that be" types, Time Warner, God and Country, and they're going to do the New Woodstock and it's going to be the new thing. Of course, it won't be, because it's not a spontaneous event.

GA: You can't recreate magic like that.

MELANIE: That was the thing. It wasn't

sold to people, that's not why everybody came. They just came. It'll be different, it'll be a big media event, I guess.

GA: More than music—

MELANIE: They're spending billions. Peter (Melanie's husband/producer) goes to all the conventions and everything. It's going to be a media blitz so I imagine you'll hear about the one promoted Woodstock more than the Bethel one, which is on the site and everything.

GA: And you're releasing a new CD to coincide with that, right?

MELANIE: It's just coincidence, actually. I've been in the business twenty five years. And so this will be my silver year anniversary, and we're coming out with a silver album.

GA: So let's talk about those two.

MELANIE: Okay.

GA: Let's talk about *Freedom Knows My Name* first. First of all, it's a new record label.

MELANIE: It's my record label with my husband Peter, and one of the reasons we decided to go independent is because this new thing happened in the industry. Three of the major independent distributors have gotten together under one roof and formed the major force to compete with major labels; so now an independent label has a shot to really expand. Before, you could have an independent label and you could try all you want and never even get close.

This is the first time we've got this kind of distribution for an independent label. Peter always wanted to have a label where we could be a middle place for an artist who wants to put out product but doesn't want to sign with a major label because of the...you're tied

down. You could be ruined for life, actually. You couldn't sign with a major label either if you're starting out or if you're a major act and you want to go on tour and you want to put your product out and the labels say, "Well, yeah, that's nice, but we'll put it out in four months or six months or eight months or next year. We like this song or whatever." Peter just wanted to have this label where we would have a place to go and when the artists, if they wanted to, they could leave any time they want. Just put out the one album. They could take their masters with them. It's a label for artists, that's all. In a starting-out artist it's important because they get screwed so bad. When they get signed, they need to get distribution. That's all they need, that's the magic thing, distribution and promotion.

GA: I was just going to say, just because they sign a contract doesn't mean they're going to get distributed anyway.

MELANIE: Sometimes I think they sign them to keep them off the streets. It's horrible.

GA: Or just to keep a competitor from getting them. Tell me about some of the songs on there.

MELANIE: "Freedom Knows My Name" is a new composition. I covered - what do I mean I covered, I hate that word. I did an interpretation of two Cheryl Wheeler songs. One isn't on this album, one will be on the other album. I love her, she's a great writer. So I did "Estate Sale" and also "Purple Haze." I got to know Jimi Hendrix back in the Sixties. In fact, we flew on a plane going



Neta Gilboa

from England to New York and we spent the plane trip together. It was about an eight hour or so conversation.

GA: Has to be one of your most memorable plane trips!

MELANIE: Yes, it certainly is. Alas, he screwed up.

GA: What influenced him?

MELANIE: Mostly it was ideas, music; he was very influenced by Appalachian and country music, actually. He was really a funny guy, too. Very unusual person, I mean, aside from the obvious unusual. I mean, you know, philosophical, and we were in first class, and it was mostly business men. They were making cracks about him and me, and it was the time of "them against us." He was so freaky; I was dressed in a Bedouin wedding dress. Anyway, twenty five years later it occurs to me that I want to put a Jimi Hendrix song on my album. I love "The Changes" 'cause again it has the Appalachian thing. I love those chord changes. What else is on there?

GA: "Silence Is King."

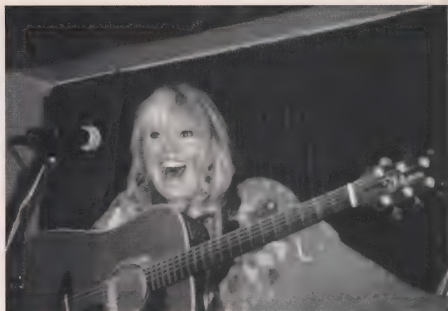
MELANIE: I was finished with the album basically and my guitar player on the album - she's from Nashville, her name is Jess Leary - she said she just heard this new song by her friend and she played it to me and I loved it; I just love missed connections, that theme, because it happens so much. Mostly people don't say what is the truth.

GA: Or they come to you ten years later and tell you.

MELANIE: It's all social; you say what you're supposed to say. Or in families there are certain things you just don't talk about because it's trouble and so you just go on talking about nothing. Lack of communication.

GA: And the silver record?

MELANIE: After I recorded the *Freedom Knows My Name* album I loved the way my voice sounded, because it was the first time I had recorded on digital and it was the first time I could really hear the full power of my voice in the disk. Before then they would always have to use a limiter and it would



Neta Gibbon

always sound like it was coming back at me out of a tin can; it didn't have that fullness. I really was excited and wanted to get back in the studio. So instead of going in with my band, I went in with just Sol de Troia, who's a guitar player who played on all my early records. He's a legend; he was the studio acoustic guitar player in New York in the sixties and seventies.

GA: It's nice to know he's still around.

MELANIE: Yeah, he's still out there playing. He was in Florida and just happened to call me at that time. Jess, I met her when I was touring a couple of years ago in Boston.

GA: I was there. I met you there.

MELANIE: Oh, right! I knew you looked familiar. So she met me there and she told me that -

GA: As a matter of fact, I remember her now that you mention that. She had wild clothes on.

MELANIE: Yes, she had very wild clothes! She's from Nashville and she's dressed pretty glam. At that time she was playing guitar for Garth Brooks; she doesn't do that anymore. So she told me that she had actually gotten started playing the guitar from my albums

and she just loved me, she just learned everything I knew and she mentioned these real obscure songs that she grew up listening to. A couple of years later is when we started doing this acoustic thing she came down with Sol and it was just a perfect match. She took some mandolin and rhythm guitar and Sol played classical, very composed. He's so different than she is, and I'm of course, you know, I'm a drummer.

GA: You can adapt to anything, it seems. Speaking of perfect matches, how did discover that your daughters had the musical talent to perform onstage with you?

MELANIE: They just always sang. When I put in my order for daughters I said they have to at least be able to sing in pitch. They're good singers.

GA: They have very nice voices. So they grew up on your songs?

MELANIE: Oh, yeah. I think, they weren't completely interested in my music. When they were 14 it was Duran Duran. That's why it was so funny -

GA: Somebody tonight yelled for "Hungry Like the Wolf."

MELANIE: Yeah "Hungry Like the Wolf," I'm sure they cracked up because we were just talking about Duran Duran today. I think it started when Tracy Chapman came out. Leilah, the older one, said, "God, you know, Mom, it's so weird, it's like something you would do." That's how they got interested. Leilah now is playing guitar - Jeordie, too, but Leilah a lot more - and she goes to college. (At this point, the interview ended abruptly as it was after 2 a.m. and Melanie was called away to begin packing up to leave the gig.)

GA: Thanks!

MELANIE: Good night. ■

I got to know Jimi Hendrix in the Sixties. In fact, we flew on a plane going from England to New York and we spent the plane trip together. It was about an eight hour or so conversation.

The following reflects my years of collecting Jimi Hendrix bootleg recordings and reading everything and anything on Jimi and his music. I will endeavor to list as the primary title the disc which will have the best packaging, sound quality, and bonus tracks, when possible indicating alternative titles if available. I will concentrate only on compact discs, so, for the educated reader, if you miss a title likely it is only available on vinyl. While the occasional new title surfaces on vinyl, most older titles, which cover more shows than will be mentioned here, are difficult if not impossible to find today.

I will also point out discs to watch out for. If you choose not to pick up the esoteric stuff, fine, but some may decide they must have the two to four songs Jimi did with Lomax Youngblood. These discs will have many other songs that Jimi does not play a single note on.

If a disc is available legitimately I will not list the bootlegged version unless the bootleg is more complete, better quality, etc. For example: *Stages* (Reprise 9 26732-2). This box set has had each of

Ain't Too Proud To Beg, 5: *Can You Please Crawl Out Your Window*, *Hoochie Choochie Man*, *Driving South*, 6: *Spanish Castle Magic*, *Wait Until Tomorrow*, 1: *Stone Free*, 6: *Day Tripper*, and *Hear My Train A'Comin'*.

RECORDED: All tracks BBC 1: Saturday Club February 13th, 1967, 2: Saturday Club March 28th, 1967, 3: Top Gear October 6th, 1967, 4: B.B.C. Studios October 6th, 1967, featuring Stevie Wonder on Drums, 5: Rhythm and Blues Show October 17th, 1967, 6: Top Gear December 15th, 1967.

QUALITY: Excellent radio broadcasts.

COMMENTS: Much of this has been rebroadcast so it has been recorded on contemporary machines improving the sound quality measurably. Released long before Radio One this was the definitive and most complete BCC disc to have. Other titles that draw from the BBC archives: *Guitar Hero* (Document DR 013 CD) *Live in Concert 1967* (Living Legend LLR-CD 001) and the second disc in the third disc box *In Concert* (Starline ST 36122) Minus the first three tracks

and catalog number BP-068.

THE WILD MAN OF POP PLAYS VOL. 2 (Pyramid RFT CD 004)

TRACKS: 1: Catfish Blues (aka Two Trains Runnin'), Foxy Lady, Purple Haze, 2: Purple Haze, Wild Thing, 3: Hear My Train A'Comin' 4: Foxy Lady, The Wind Cries Mary, Rock Me Baby, Red House, Purple Haze, Wild Thing.

QUALITY: Good to Very Good. 1, 3, and 4: Soundboards, 2: Poor TV line feed.

RECORDED: 1: Vitus Studios Bussum, Holland November 10th, 1967, 2: The Opera House Blackpool, Lancashire November 25th, 1967, 3: On acoustic guitar in B. Flemming's photo studio December 19th, 1967, 4: The L'Olympia Theater Paris, France October 9th, 1967.

COMMENTS: The second volume of an essential collection from 1967.

JIMI AT THE BEEB (Jimi 5-0)

TRACKS: All but three tracks are from previously mentioned BBC source, bootleg or legitimate

JIMI HENDRIX: THE BOOTLEG CDs

By Craig M. Houck

the four shows represented bootlegged previously. The fourth disc, *The Atlanta Pop Festival* July 4th, 1970, while at a slightly poorer sound quality is more complete in its bootlegged form. The box set *LifeLines* (Reprise 9 26435-2) includes a disc containing the April 26th, 1969 performance from the L.A. Forum. It is incomplete so the bootleg has value to the collector. It is a puzzle to me why the record companies can't get it right. The bootleggers put out better sounding, better packaged, and often complete shows!!!

So with an attempt to stay as chronological as possible let's get started.

LIVE IN LONDON 1967 (Koiné K881104) or (Black Panther BPCD 016)

TRACKS: 1: Hey Joe, Foxy Lady, Love or Confusion, 2: Purple Haze, Killing Floor, 3: The Burning of the Midnight Lamp, Hound Dog, Experiencing The Blues, Little Miss Lover, Radio One, 4:

this is identical to *Live in London 1967!!!*

THE WILD MAN OF POP PLAYS VOL. 1 (Pyramid RFT CD 003)

TRACKS: 1: Sgt. Peppers Lonely Hearts Club Band, The Wind Cries Mary, Foxy Lady, Fire, Hey Joe, I Don't Live Today, Burning of the Midnight Lamp, Purple Haze, 2: Stone Free, Hey Joe, 3: The Wind Cries Mary, Purple Haze.

QUALITY: Good to Excellent. 1: Soundboard, 2: and 3: TV line feeds.

RECORDED: 1: The Radiohust, Stockholm Sweden September 5th, 1967. Same as disc one in *Stages* 2: *Beat Beat Beat* TV show Germany May 18th, 1967 3: *Popside* TV Show Sweden May 25th, 1967.

COMMENTS: An essential collection for performances from 1967. A good representation of the kind of show the Experience did early on. Recently re-released by Black Panther, same title

recordings, save for: 1: Foxy Lady 2: Jam #1->Jam #2.

QUALITY: Excellent.

RECORDED: 1: February 13th, 1967 2: B.B.C. Studios October 6th, 1967.

COMMENTS: 1: Until the recent release of this disc this first take from 2/13 was quite rare and hard to find as was; 2: The COMPLETE jam with Jimi, Noel, and Stevie Wonder on drums doing "I Was Made To Love Her" into "Ain't Too Proud To Beg" together on one disc for the first time.

THE LEGENDARY STARCLUB TAPES (The Early Years 02-CD-3309)

TRACKS: 1: Foxy Lady, Hey Joe, Stone Free, Fire, Purple Haze, 2: I Don't Live Today, Spanish Castle Magic, Voodoo Chile, Sunshine of Your Love.

QUALITY: 1: Good soundboard, 2: Excellent soundboard.

RECORDED: 1: Hamburg Germany, March 18th,



1967 2: Stockholm January 9th, 1969.

COMMENTS: 1: A short set at a radio station where Jimi does a fine rendition of "Stone Free." 2: An excerpt from "Killing Floor" described later.

FIRST TIME IN CANADA (Bunny Music BM0192)

TRACKS: 1: Intro/Killing Floor, Tax Free, Fire, Red House, Foxy Lady, Hey Joe, Spanish Castle Magic, Purple Haze 2: Hound Dog, 3: Hey Joe, Purple Haze 4: Hear My Train A' Comin'.

QUALITY: 1: Very good soundboard, 2: Good from a film soundtrack 3: Very good TV line feed 4: Very good.

RECORDED: 1: March 19th, 1968 the second show at the Capital Theater in Ottawa, Canada. 2: February 18th, 1969 Backstage at RAH! 3: The Marquee Club March 2nd, 1967 4: Bruce Flemings studio in London December 19th, 1967.

COMMENTS: While the last release in the three, using The Capital Theatre, Ottawa as their main content, it is the best given the extra tracks particularly "Hound Dog" not on disc before this. The encore "Wild Thing" is missing but it is cut off in the middle on traders' tapes so its omission from this disc is understandable. The other two? Canadian Club (World Productions of Compact Music WPOCM 0888 D 006-2) which features "Ain't to Proud Too Beg" with Stevie Wonder on drums, and *Purple Songs* (Lost Rose LR CD 16).

THE WINTERLAND DAYS (Manic Depression MDR 001/002)

TRACKS: Disc One 1: Voodoo Chile (Slight Return), Red House, 2: Sunshine of Your Love, Hear My Train A' Comin', Hey Joe, Star Spangled Banner, Purple Haze, Disc Two 3: Are You Experienced, 4: Spanish Castle Magic, Fire, Foxy Lady, 5: Lover Man, Like a Rolling Stone, Tax Free, 6: Little Wing.

QUALITY: Excellent soundboard.

RECORDED: The Winterland Theater San Francisco October 10th, 1968 1: Set One, 2: Set Two Featuring Jack Casady from Jefferson Airplane on "Hey Joe," October 11th, 1968 3: Set One Featuring Virgil Gonsales from Buddy Miles Express on flute, 4: Set Two Featuring Herbie Rich from Buddy Miles Express on organ (except for "Purple Haze"). October 12th, 1968 5: Set One 6: Set Two. COMMENTS: Some of the cuts on the two disc set were released on *Live at Winterland* (Rykodisc RCD 20038), *Live at Winterland+3* (Rykodisc RCD 90038) or *The Jimi Hendrix Concerts Reprise* 2306-1. This double set was recently re-released in a very heavy metal case with a bejeweled guitar head on its metal cover, titled very simply *Jimi Hendrix* (LTD 24). The original was released long before the legitimate *Live at Winterland* single and box set. It is still an essential audio document of the Winterland shows (as are the next two).

THE LOST WINTERLAND TAPES (Starquake SQ-05-1-2)

TRACKS: Disc One 1: Foxy Lady, Manic Depression, Sunshine of Your Love, Little Wing, Spanish Castle Magic, Red House, Voodoo Chile, The Star Spangled Banner, Purple Haze. Disc Two 2: Foxy Lady, Like a Rolling Stone, Purple Haze, 3: Tax Free, Lover Man, 4: Blue Window 1, Blue Window II/w vocals.

QUALITY: 1-3: Excellent soundboard 4: A poor to good soundboard (due to the mix).

RECORDED: The Winterland Theater, San Francisco 1: October 12th, 1968 The complete second set October 10th, 1968 Set One 3: Set Two, 2: March 15th, 1969 jamming with Buddy Miles Express in Mercury Sound Studios, NYC, NY.

COMMENTS: Similar coverage for the three legitimate releases mentioned in *The Winterland Days*. This is a great release. The Winterland shows are considered by most to be some of Jimi's finest playing at that time. This full set is a must have. "Blue Window," even in this poor quality, is cleaner than my tape. This is not the complete jam. I was pleased to find it included on this disc, as it does have interesting moments showing a side of Jimi not often displayed.

THE STAR SPANGLED BLUES (Neutral Zone NZCD 89011)

TRACKS: 1: Like a Rolling Stone, Lover Man, Hey Joe, Fire, Foxy Lady, Purple Haze, 2: Blue Suede Shoes 3: Foxy Lady, Blown Amp Blues, 4: Star Spangled Banner.

QUALITY: Mine seems to have some crunch on

the upper vocal ranges otherwise an excellent soundboard.

RECORDED: 1: October 11th, 1968 Set Two Featuring Herbie Rich from Buddy Miles Band on organ (not on "Purple Haze") 2: May 30th, 1970 Sound check at Berkeley, California 3: October 12th, 1968 Set One 4: Not Hendrix but a corymb called Rainbow Bridge. 1: & 3: the Winterland Theater.

COMMENTS: Sadly missing from this disc, which would have made it the complete set, are the first two tunes "Tax Free" and "Spanish Castle Magic." The playing on these tunes is incredible (this set is complete on the tape traded for years). "TF" is on Live at Winterland, "SCM" is in *The Winterland Days*. On collectors' tapes they are together maintaining the continuity and flow between the tracks. This is a good example of the peculiar things both bootleggers and legitimate record companies do, including tracks not always even related to a release instead of the entire set. Given the length of compact discs, seventy-four minutes, full sets will almost always fit. The legitimate record producers are worse at this than the bootleggers!!

ON THE KILLING FLOOR (Swinging Pig TSP-CD-012-2)

TRACKS: Disc One 1: Killing Floor, Spanish Castle Magic, Fire, Hey Joe, Voodoo Chile (Slight Return), Red House, Sunshine of Your Love, Disc Two 2: I Don't Live Today, Spanish Castle Magic, Hey Joe, Voodoo Chile (Slight Return), Sunshine of Your Love, Red House, Fire, Purple Haze, Star Spangled Banner.

QUALITY: Excellent soundboard.

RECORDED: Konserthuset Stockholm, Sweden. January 9th, 1969 1: Set One 2: Set Two.

COMMENTS: Jimi mentions that the band has not played together for about six weeks, perhaps explaining the moments of roughness in the first set. The second set on the other hand is very good and has some moments of fine playing. The first set is available on black and white video, originally broadcast on Swedish television, the quality ranging from dreadful to very good. This double set has been out of print for some time but reportedly is to be re-released, it is decidedly worth owning. To finish up, I have always questioned the statement that they had not played together for six weeks. *Electric Gypsy* lists a gig on the 8th of January as does Mitch's and Noel's book. In addition there was the Lulu show January 4th and rehearsals prior to this set, so.....

STONE FREE (Silver Rarities SIRA 58/59)

TRACKS: Disc One Lover Man, Stone Free, Hear My Train A 'Comin', I Don't Live Today, Red House, Foxy Lady, Disc Two Sunshine of Your Love, Bleeding Heart, Fire, Little Wing, Voodoo Chile (Slight Return), Room Full of Mirrors, Purple Haze, Wild Thing, Star Spangled Banner.

QUALITY: A stereo soundboard that is unfortunately rather hissy in the right channel at times and generally muffled to mask the overall hiss. There are also poor edits between and during songs.

RECORDED: February 24th, 1969 at the Royal Albert Hall.

COMMENTS: This is the complete set (for the first time on compact disc) which makes it a welcome release and allows its shortcomings to

be overlooked. A recent video release contains about one hour of this performance, culled from the intended theatrical film release. The film was never completed and has only rarely been seen on screen in any form.

I DON'T LIVE TODAY, MAYBE TOMORROW

(Living Legend LLRCD 030)

TRACKS: Tax Free, Spanish Castle Magic, Star Spangled Banner, Purple Haze, Red House, Foxy Lady, I Don't Live Today, Voodoo Chile (Slight Return), Sunshine of Your Love.

QUALITY: An excellent soundboard in stereo.

RECORDED: April 26, 1969 at the L.A. Forum.

COMMENTS: At the beginning of the article I said I would not list discs that had been released legitimately. This is one of the exceptions. The songs are in the correct order and it is the entire show, the legit release is not. *Electric Jimi* (Jaguaroni 001/2) the full show on two discs, *Live in L.A. Forum* (Black Panther BFCD 050), *Collection* (Graffiti GRCD 13), *Live at Los Angeles Forum* (Armando Cudio Editore DIR-09) and *Los Angeles 1969* (World Productions of Compact Music WPOCM 067) are other bootlegs also released long before the legitimate release using April 26th, 1969 as their focus.

FLAMING GUITAR (Rock Calendar Records RC 2108)

TRACKS: Hear My Train A 'Comin', Fire, Spanish Castle Magic, Red House, I Don't Live Today, Foxy Lady, Purple Haze, Voodoo Chile (Slight Return), Room Full of Mirrors, Sunshine of Your Love.

QUALITY: A very good to excellent audience tape. Vocals are a bit low but the live ambience is great. I have this on tape and the quality is much poorer than this compact disc.

RECORDED: May 25th, 1969 at the San Jose Pop Festival.

COMMENTS: While available for a long time on collectors' tapes, this is a very new release to compact disc (never on vinyl unlike most of these). Not the best Jimi played but still a very good show. I had to have it.

MORE ELECTRICITY FROM NEWPORT (Luna LU 9201)

TRACKS: 1: Stone Free/Drum Solo, Are You Experienced/Stone Free, Sunshine of Your Love, Fire, Hear My Train A 'Comin', Red House, Foxy Lady, Like A Rolling Stone, Voodoo Chile (Slight Return)/Drum Solo, Purple Haze, 2: Interview, Hear My Train A 'Comin'.

QUALITY: 1: A good soundboard, 2: A good TV live feed.

RECORDED: 1: June 20th, 1969 at The Newport Pop Festival 2: July 1969 on the *Dick Cavett* show.

COMMENTS: A good show but one that Jimi stated he was unhappy with. The singing in particular is lackluster, one high point is the "SF/AYE/SF" medley that has excellent work and recovery by the entire band. *Wizards Visions* (World Productions Of Compact Music WPOCM 0789 D 026-2) contains just the Newport tracks and is the original release.

IT NEVER TAKES AN END (Swinging Pig TGP-CD-118)

TRACKS: Earth vs Space/Gypsy Eyes/Red House/

Machine Gun, Things That I Used To Do, The Train Keep A Rollin'/Earth Blues/Hear My Train A 'Comin'/Voodoo Chile/Baby, Let The Good Times Roll/Express Horns Jam, We Gotta Live Together/I Feel So Good.

QUALITY: Generally an excellent almost stereo soundboard but some high end buzz on the vocals occasionally.

RECORDED: June 22nd, 1969 at The Newport Pop Festival.

COMMENTS: Given his unhappiness with the show from the previous disc, he is returned to jam with the Buddy Miles Express. This is part of that jam. I believe this is some of Jimi's most inspired playing. He is not pulling a band along, he is leading one. These are rock players with jazz roots and some formal training: the result: just incredible playing. The only shortcoming is the fade out on "Things I Used To Do." I should note that the disc was made with only four tracks (due to the medleys I suspect). This is mildly annoying at times. Perhaps this should be in the jam section but it is a companion to the previous disc.

WOODSTOCK NATION (Wild Bird WBR890901/2)

TRACKS: Disc One Intro, Hear My Train A 'comin', Spanish Castle Magic, Red House, Mastermind, Lover Man, Foxy Lady, Beginnings, Disc Two Izabella, Gypsy Woman, Fire, Voodoo Chile (Slight Return)/Star Spangled Banner/Purple Haze/Jam, Hey Joe

QUALITY: Excellent soundboard marred only by the incorrect speed of the recording.

RECORDED: August 18th, 1969 in White Lake, NY.

COMMENTS: This labels name allows the logo to semi-look like Warner Bros. (Gee I was fooled, NOT). This of course will be replaced (so says AD). In August, Jimi's set from Woodstock will be released in association with the 25th anniversary of Woodstock. This disc is missing the opening song, "Message of Love." It also was made slow so it plays back very very fast. Vari-Speed CD player needed here. I have never done a speed check on *Gypsy Sun and Rainbows* which also includes "Lover Man I & II," "Hear My Train A 'Comin'," and "Spanish Castle Magic" from the Shokan House jams before Woodstock plus and interview. Well maybe GSAR could/should be the one to buy. A release with ten of the fifteen cuts is titled *Purple Haze in Woodstock* (ITM 960004).

BAND OF GYPSYS VOL. 3 (Beech Martin BM 063/2)

TRACKS: Disc Two 1: Power of Soul (no vocal), Lover Man, Hear My Train A 'comin', Changes, Machine Gun, 2: Happy New Year.

QUALITY: Very good to excellent soundboard.

RECORDED: December 31st, 1969 at the Fillmore East, NYC 1: First Show, 2: Second Show.

COMMENTS: I have described only the live tracks here, the rehearsal sessions I will describe in detail in the jam section of this article. These are obviously segments of the complete shows.

HAPPY NEW YEAR JIMI (Silver Shadow CD9103)

TRACKS: Intro by Bill Graham, Auld Lang Syne, Who Knows, Stepping Stone, Burning Desire, Fire, Ezy Rider, Machine Gun, Power of Soul,

Stone Free/Sunshine of Your Love, Them Changes. **QUALITY:** A good sounding disc, it is hard to tell if it is a mediocre soundboard or a very good audience tape!

RECORDED: December 31st, 1969 the second show at the Fillmore East, NYC.

COMMENTS: The quality of the New Year's Eve performances will be a topic of debate for a long time. I think the playing on this disc, in particular "Machine Gun" and the "Stone Free" medley consisting of "Stone Free/March from the Nutcracker Suite/Drum solo/Outside Woman Blues/Cherokee Mist/Sunshine of Your Love," is tremendous. This again is incomplete. The last four songs, "Stop," "Foxy Lady," "Voodoo Chile (Slight Return)," and "Purple Haze" are missing. The release (which includes "Message to Love" and "Stop") *Auld Lang Syne* (JH-69-100-03/04), is on two discs. This should have been on a single disc, but as it is not the single disc set is in fact the essential one. Sort of a boycott thing.

RIOTS IN BERKELEY (Beech Martin BM 38)

TRACKS: 1: Pass It On (aka Straight Ahead), Hey Baby (Land of the New Risin' Sun), Lover Man, Stone Free, Hey Joe, I Don't Live Today, Machine Gun, Foxy Lady, Star Spangled Banner, Purple Haze, Voodoo Chile (Slight Return), 2: Blue Suede Shoes 3: Ezy Rider.

QUALITY: A very good soundboard.

RECORDED: May 30th, 1970 in Berkeley, California 1: The second show 2: Rehearsals 3: The first show.

COMMENTS: When (and I hope it is soon) the Whoopy Kat releases appear, allegedly the first show and the rehearsals, we will have the complete Berkeley sets. This is one of my favorite Hendrix discs of all. Great tunes, great playing (with some rough edges) from a fresh excited band ready to rock. Jimi had great hopes at the start of this tour and was pleased with Mitch back on drums and his old Army buddy Billy Cox on bass to support him.

ATLANTA SPECIAL (Swinging Pig TGP-CD 121)

TRACKS: 1: Message to Love, Blue Suede Shoes, Machine Gun, 2: All Along The Watchtower, Freedom, Foxy Lady, Purple Haze, Hey Joe, Voodoo Chile, Stone Free/Star Spangled Banner, Straight Ahead/Hey Baby (Land of the New Risin' Sun) No Vocal.

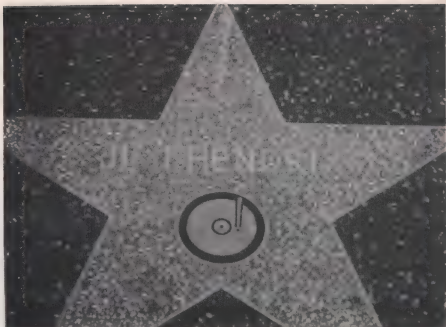
QUALITY: Excellent soundboards 1: and 2:

RECORDED: 1: May 30th, 1970 Berkeley soundcheck, 2: July 4th, 1970 at the Atlanta Pop Festival in Byron, Georgia.

COMMENTS: This is a show that is not complete in any release. Using this disc, *Stages*, and the vinyl only release *Atlanta* (Toasted TRW1946) (which on two LPs is missing only three songs from the complete show!) the entire show can be assembled on one tape. Again, if the Berkeley soundcheck tunes had not been included, most if not all of the Atlanta Pop Festival could have been on this disc.

MESSAGE OF LOVE (Triangle PYCD 043)

TRACKS: Stone Free, Fire, Message of Love, Lover Man, Foxy Lady, Ezy Rider, The Star Spangled Banner, Purple Haze, Voodoo Chile (Slight Return), Outro and stage announcements.



"You can see all the stars as you walk down Hollywood Boulevard..." -Kinks

QUALITY: A very good soundboard.

RECORDED: July 17th, 1970 at the New Pop Festival on Randall's Island.

COMMENTS: This is one of the most underrated shows Jimi ever played. It was near the end and the stress Jimi was feeling showed but as I've stated before; his worst playing is other guitarists' best. It is one of the first shows I ever got on a reel to reel tape, so I played it over and over again and despite the TV or radio leaking in through the amps, I love the show. Again, as is often the case, this CD is missing songs in this case "Red House" and "All Along The Watchtower." Clocking in at 44:46 this disc would have held the entire show easily. Live USA (Imtrat 900 036) duplicates the Randall's Island tracks and includes two tracks from 04/26/69, the two disc set with the same name release number (Imtrat 902 001) contains that disc and a second with one cut from 03/15/68, four more from 04/26/69, one from 05/30/70, one from 02/24/69, and two from 03/17/68.

RARE MASTERS VOL. 3 (Swinging Pig TGP-CD 134)

TRACKS: Spanish Castle Magic, Lover Man, Hey Baby (Land of the New Risin' Sun), Message of Love, Foxy Lady, Hear My Train A'comin', Voodoo Chile, Fire, Purple Haze, Dolly Dagger, Ezy Rider, Red House, and Freedom.

QUALITY: Excellent soundboard.

RECORDED: July 30th, 1970 in the craters of the volcano Haleakala on Maui.

COMMENTS: This disc contains the entire first set and the packaging is excellent. It is one of the nicest bootlegs I have ever purchased. The booklet contains five photos, a reproduction of the poster for the show and a brief description of the concert. *Last American Concert Vol. 1* (Swinging Pig TSP-CD062) is missing the first and last four tunes from this set. *Voodoo Chile* (Oil Well RSC 014 CD) is a re-release of LAC VI.

LAST AMERICAN CONCERT VOL. 2. (Swinging Pig TSP 072)

TRACKS: Dolly Dagger, Instrumental Solo, Ezy Rider, Red House, Freedom, Maui Sunset (Instrumental medley of Hey Baby (LoNRS) and Midnight Lightning).

QUALITY: A very good soundboard, a bit too much use of the Sonic Sound system has lost the edge on the sound for this release.

RECORDED: July 30th, 1970 in the craters of the volcano Haleakala on Maui.

COMMENTS: The first eight of the eleven tunes done in the second set. I hope, as with the first disc in this series, the second set is one day released in its entirety. This is the last American performance by Jimi. The first disc from *Incident at Rainbow Bridge/Isle of Wight Festival* (Triangle PYCD 060-2) contains nine songs (of the eleven performed) from the second set at Maui, two from the first and two sitar jams with Brian Jones. Again the entire second set could have been included here.

ISLAND MAN (Silver Rarities SIRA 39/40)

TRACKS: Disc One: Intro and tune up, God Save the Queen/ Sgt. Peppers/Spanish Castle Magic, All Along the Watchtower, Machine Gun, Lover Man, Freedom, Red House, Dolly Dagger, Midnight Lightning, Disc Two: Foxy Lady, Message to Love, Hey Baby (Land of the New Risin' Sun), Ezy Rider/Hey Joe, Voodoo Chile, In From the Storm.

QUALITY: A very good to excellent soundboard. **RECORDED:** August 31st, 1970 on the Isle of Wight.

COMMENTS: The entire set from the closest to a single source I've heard. We need more complete shows like this. Jimi jams along with the security transmissions that leaked through the amps, often at very interesting times, check out "Machine Gun." This is another performance by Jimi that is often discounted as a whole. Much of the playing at this show is very good, I admit that it is also clear that Jimi's head is often in another place and his playing has very lackluster moments. He and the band had been waiting for hours to go on and the partying before hand, as with most gigs, was

intense I'm sure. The second disc from *Incident at Rainbow Bridge/Isle of Wight Festival* (Triangle PYCD 060-2) contains ten songs from the *Isle of Wight*.

Jimi loved to jam with any musician that would. The following are the few discs that document those jams and the jam/rehearsals he was famous for.

HISTORIC PERFORMANCES (Aquarius AQ 67-JH-080)

TRACKS: 1: Intro by B.B. King, Instrumental I, Instrumental II, Instrumental III, 2: I don't Live Today, Red House, Foxy Lady 3: Voodoo Chile(Slight Return), Hey Joe/Sunshine of Your Love.

QUALITY: 1: and 2: Very good soundboard 3: Very good TV line feed.

RECORDED: 1: April 15th ??, 1968 at the Generation Club NYC, NY, 2: February 24th, 1969 at The Royal Albert Hall, 3: January 4th, 1969 on the Lulu Show.

COMMENTS: 1: This jam is a thirty-seven minute segment of the traders' tape running 95 minutes. The players include Jimi, B.B., Elvin Bishop, and Don Martin on guitar, Paul Butterfield on harmonica, Buzzy Feiten on bass, Al Kooper on organ, Phillip Wilson on drums and "Stuart" on piano. With this lineup, you'd expect a stellar performance, and though "Don't It" has too many players, still an interesting jam for fans of any of the aforementioned players. 2: more from R.A.H. 3: Lulu was to sit in with the Experience but at the last minute, perhaps saddened and inspired by the Cream's breakup, Jimi suddenly stops "Hey Joe" and starts "SoSoL." Video of this exists and you can see Lulu's surprise during what is a great job on "SoSoL."

CAFE AU GO-GO JAM SESSION (Koite K880802)

TRACKS: Everything's Going To Be Alright, Stormy Monday, Three Little Bears (no vocal), Jam I, Jam II, Little Wing (no vocal).

QUALITY: A very good to excellent stage recording/soundboard. However, vocals are very low, almost inaudible.

RECORDED: March 17th, 1968 at the Cafe Au Go Go NYC, NY.

COMMENTS: Jimi and Elvin Bishop on guitar, Paul Butterfield on harmonica, Harvey Brooks on bass, Phillip Wilson on drums, Buddy Miles on drums, Herbie Rich on organ, and James Tatum on saxophone. Despite the low vocals this is a nice set of jams on Jimi's tunes. Three jams before what is contained on this disc is circulating on the tape traders' circuit.

A SESSION (Oh Boy 1-9027)

TRACKS: Three tunes with made up names, Jam Thing, Guitar Thing and Session Thing. Familiar guitar lines can be heard once in awhile.

QUALITY: Excellent studio recording.

RECORDED: The first and last jams are alleged to be from sometime in March of 1968 the middle jam from early 1969. I have never been able to find confirmation for the dates on these.

COMMENTS: The players on these jams: Jimi, Steve Winwood on organ, Chris Wood on flute or sax, Jim Capaldi on drums and some report Jack

Casady from Jefferson Airplane on bass. A portion of the last jam "Session Thing" is included on *Not Just A Voodoo Chile* (Pilot HJCD071) which includes a commercially released version of "Peace in Mississippi," "Come On Part One" and 14:32 of someone (NOT Jimi) on acoustic guitar.

BAND OF GYPSYS VOL. 3 (Beech Martin BM 063/2)

TRACKS: Disc One 1: Message of Love, Ezy Rider, Power of Soul, Changes, Lover Man, 2: Who Knows, Message of Love, 3: Keep on Groovin', 4: Izabella/Machine Gun, 5: Stepping Stone I, Stepping Stone II, 6: Izabella (Instrumental), 7: Crash Landing, Disc Two 8: Little Drummer Boy, Silent Night, Auld Lang Syne, 9: Burning Desire, Hoochie Coochie man, 10: Interview, Last six cuts see above.

QUALITY: Very good to excellent studio.

RECORDED: Disc One 1: Band of Gypsies rehearsals December 31, 1969, 2: The Record Plant December 1969, 3: The Record Plant January 23, 1970 featuring Devon Wilson, Jerry Velez, and Juma Sulta, 4: The Hit Factory August 29th, 1969, 5: Record Plant November 14th, 1969, 6: The Hit Factory August 28th, 1970 featuring the Cry of Love Band and Larry Lee 7: The Record Plant April 24th, 1969 part of a pre-L.A. rehearsal ??? 8: Rehearsal versions at the Record Plant December 1969 9: Lifted from the official release *Loose Ends* (Polydor 2310 301) 10: January 9, 1969

COMMENTS: A really nice release that I was pleased to find. It almost completed the rehearsals for the New Year's shows when figured with the next release. This also contains jams and unreleased takes that were not on disc before this release.

THE THINGS I USED TO DO (Golden Memories GM 890738)

TRACKS: 1: The Things I Used To Do, 2: Three Little Bears, 3: Gypsy Eyes, 4: Who Knows (two takes), Message To Love (two takes) 5: Izabella (four takes), 6: Izabella.

QUALITY: An excellent studio recording.

RECORDED: 1: May 15th, 1969 at the Record Plant NYC, NY featuring Jimi and Johnny Winter on guitar, Steve Stills on bass and Dallas Taylor on drums. 2: The Record Plant May 2nd, 1968 3: The Record Plant April or May 1968 Jimi and Mitch 4: Band of Gypsies rehearsals December 31, 1969 5: The Hit Factory 1969 featuring the Cry of Love Band and Larry Lee 6: The Hit Factory in August 1969 featuring the Band of Gypsies with Juma Sulta and Jerry Velez.

COMMENTS: While some overlap exists between this and the previous disc it includes the many unreleased takes and rehearsals unedited and just as they were done.

THE BAND OF GYPSYS REHEARSALS (Whoopy Kat WKP-0003)

TRACKS: Ezy Rider, Power of Soul, Changes, Lover Man, Message to Love, Earth Blues Today, Ezy Ryder, Message of Love, Who Knows(two takes), Message to Love(two takes).

QUALITY: Very good studio.

RECORDED: Likely at the Fillmore however references on the disc to Juggy's suggests Baggies

rehearsal space in lower Manhattan might have been used.

COMMENTS: Earth Blues, the second Ezy Ryder and the second Message of Love are generally not considered part of the rehearsals and do sound more like alternate takes. While the sound quality for this release is sub-par compared to the other two releases it draws from, this is the first time the rehearsals have been collected on one disc. The accepted order by the discs track numbering would be 9, 10, 5, 1, 2, 3 then 4. I lean to the Fillmore location given the PA remark by Buddy during the break between "Who Know's" takes.

SPICY ESSENCE - APARTMENT JAM 1970 **TRACKS:** Jam I, Jam II, Room Full of Mirrors, Astro Man/Valleys of Neptune, Jam III, Jam IV, Jam V.

QUALITY: Much improved from the original traders version. Very good though somewhat tinny.

RECORDED: As the title suggests this was recorded at Jimi's New York apartment, allegedly with Taj Mahal. Maybe, maybe not.

COMMENTS: New to compact disc, however previously released on vinyl under the same title. A great, must have release for a serious Hendrix aficionado, but not for those with a casual interest.

THE PRE ZZ - AMERICAN BLUES (Engle 90108)

TRACKS: Seven jams from 1992 and nine from 1965 featuring Jimi. "Mercury Blues" and "Melted Like Snow" credit Jimi as a co-writer.

QUALITY: ??? (I read not very good but that could be performance not sound quality).

RECORDED: A studio session when ZZ-Top was called American Blues, in 1965, allegedly features James Marshall.

COMMENTS: I have never heard this because I have never found a copy. I have only read about it. Any help from readers in finding one would be appreciated. At any rate I question what this is and if it has Jimi on it, but until I hear it I can only speculate. Steve Rodham speculates that it is not Jimi.

Finally for the collector who wants the Lonnie Youngblood, Little Richard, Curtis Knight or The Isley Brothers material collectively referred to as the Pre-Experience material. These are releases officially recognized in some countries but not necessarily in the U.S.!

For Lonnie Youngblood:

ABTONE SESSIONS (Jimco JICK-89273) While correctly titled, we are lead to believe Jimi is on all of these cuts with Lonnie Youngblood. He is on two, "Bessie Mae" and "Soul Food." Also available as *The Early Jimi Hendrix Live* (Fortune 3179).

GANGSTER OF LOVE (Arc Top 124) This time Jimi is on three cuts "Let Me Go," "Soul Food," and "Voices." *Experiences* (Pulsar PULS 004) has the same three cuts.

COLLECTION (The Collection COL 017) Jimi is on four cuts this outing. "Soul Food," "Let Me Go," "Go Go Shoes," and "Sweet Thang." Nine

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tunes from 02/24/69 are included.

HENDRIX (Royal Collection RC 83113) This time the Scene Club Jam from March 1968 and two cuts, "Go Go Shoes" and "Sweet Thang." A similar release is *Masterpieces* (Pulsar PULS 008) *Volume 1/Volume 2* (WisePack LECD 603) The favorite line-up on disc one, Scene Club and two cuts "Go Go Shoes" and "Sweet Thang." This first disc is available as a single called "Good Feeling" (Object OR0149). The second disc is a copy of *Woke Up and Found My Self Dead* on Red Lightning, which will be described later.

VOICE IN THE WIND (Trace 0401022) Again the Scene Club jam and two LY cuts, "Bessie Mae" and "Soul Food."

FREE SPIRIT (Thunderbolt CDTB 094) Just two cuts this time, "Bessie Mae" and "Soul Food."

JIMI HENDRIX (Bellaphon 288 07 161) Just one cut by Lonnie, this time "She's A Fox."

NIGHTLIFE (Thunderbird CDTB 075) While billed as a Lonnie Youngblood and Jimi Hendrix release, Jimi is only on the four jams from the Scene Club and does not play on the LY tunes.

For Little Richard:

LITTLE RICHARD AND JIMI HENDRIX (Cassio Rock CDD 1108) Official Euro release with not a single note played by Jimi.

RIP IT UP (Chameleon D2-74797) Contains one of the two songs Jimi played on "I Don't Know

What You've Got But It's Got Me."

ROCK 'N' ROLL SPECIAL (PMC CD 926) A German release featuring the only two cuts Jimi did with Little Richard, "I Don't Know What You've Got But It's Got Me Part I and Part II," and "Dancin' All Around the World."

LITTLE RICHARD - LONG TALL SALLY (Trace 0401312) Includes one of the tunes Jimi is known to be on, "Dancin' All Around the World." This tune is listed as "All Around the World" on this disc.

THE COLLECTION (Castle CCSLP227) contains "IDKWYGBIGM Pt 1 and Pt 2" as one cut.

For the Isley Brothers:

THE ISLEY BROTHERS - THE COMPLETE UA SESSIONS (United Artists CDY-7-95203-2) While Jimi is mentioned it is very unlikely he contributed to this release given its recording dates. All three of which are before Jimi's association with the Isleys.

THE ISLEY BROTHERS STORY VOL.1 ROCKIN SOUL 1559-68 (Rhino R2 70908) The three songs that Jimi played on with the Isleys are included here. "Testify Part I and II," "The Last Girl," and "Move Over, Let Me Dance."

For Curtis Knight and the Squires:

THE COLLECTION (Object OR0071) and

Strange Things (Success 2171CD) Nine out of the seventeen cuts are Jimi as a Squire. Also "Soul Food" with L. Youngblood and two jams with Mike Ephron. Only five cuts have no Jimi contribution.

16 GREATEST CLASSICS (Big Time 2615252) Ten out of the sixteen tracks as a Squire. "Sweet Thang" by Lonnie Y. and "Tomorrow Never Knows" from the Scene Club jam. The other four cuts do not have any playing by Jimi.

THE PSYCHEDELIC VODOO CHILE (Remember RMB 75003) Thirteen out of twenty cuts as a Squire this time out. Again one cut by Lonnie Youngblood, this time "Soul Food," and six cuts with NO Jimi.

HISTORIC HENDRIX (Pair SPDC-2 1155) All seventeen cuts have Jimi as a Squire from the Studio 76 sessions from 1965 and 1967. This is the one I own.

Jimi was a guest guitarist on many other artists sessions but they are single releases and not mislabeled as the aforementioned releases. While I have listed only compact discs here the list of vinyl is many times longer. Look carefully and question any artist who has Jimi Hendrix in larger letters and photos than the artist themselves.

The following discs are ones that were released years ago but subsequently have had legitimate releases replace them.

September 5th, 1967 on Stages.

LIVE IN STOCKHOLM 1967 (Document DR003CD), *Fire* (Swinging Pig TSP-CD-018), *In Europe 67/68/69* (Vulture CD 009/2) Disc One, and *Recorded Live in Europe 1967* (Bulldog BGCD 023).

January 29th, 1968 on Stages.

IN EUROPE 67/68/69 (Vulture CD 009/2) Disc One, *Recorded Live in Europe 1967* (Bulldog BGCD 023), *Guitars and Amps* (World Production of Compact Music WPOCM 0888 D 005-2), *Live at the Olympia Theater* (Black Panther BPCD 017), *Live In Paris* (Swinging Pig TSP CD-016), *Muscorama* (Triangle PYCD 042), and *Black Devil* (Great Dane GDR CD 9104).

May 24th, 1969 on Stages.

MIDNIGHT MAGIC (Neutral Zone NZCD 89012), and *Live in San Diego* (Black Panther BPCD 049).

While these might be called rip-offs it's simply that these discs are not worth getting by the casual Hendrix collectors. The trainspotters, the British term for a fanatical collector, might have to own these. I must admit I like the magazine/compact disc releases. I was given the bootleg sampler *Drone Blues* with the Italian magazine *Satisfaction* on the Great Dane label which is all previously bootlegged tracks.

FIRE (The Entertainers CD 297) Taken from *Live in Winterland and In the West*.

GREATEST HITS U.S.A. (Jasrac GH-1841) A Japanese official release but all previously released.

ELECTRIC GUITARLAND (The Easy Rider Years Live 930158) All previously bootlegged. 01/19/69, 01/29/68, 06/18/67, 11/10/67, and 04/26/69.

ONCE UPON A TIME (Wall of Sound WS-CD 011) All officially released and/or bootlegged previously. 01/29/68, 06/18/67, and 03/19/68.

KING OF GYPSIES (Rockysismo RK 001 CE) All officially released tracks comprise this disc included with the Italian magazine *Rockysismo*.

LIVE (Black B-05) another disc include with the Italian magazine *Black*. This one is interesting in its collection of previously bootlegged tracks. 02/24/69, 11/25/67, 06/22/69, 08/30/70, 04/26/69, 07/04/70.

INEDIT (Guitar World 090 059) Releases with the *French Guitar* World issue that contains excerpts from the *Hal Leonard Reference Discs*.

WOKE UP THIS MORNING AND FOUND MYSELF DEAD (Red Lightning RLCD 0068), *The Best Of* and *The Rest Of* (Action Replay CDAR 1022), and *Live At The Scene Club NY, NY* (Ramble Table RATA 002) This is a release that is not quite official but not really a bootleg. This is not a rip-off as either of these three releases has all of what is available from the Scene Club jam that occurred March of 1968. Portions of this show up on countless releases, however.

INTROSPECTIVE/THE WIND CRIES MARY (Bakabak CINT 25006) The Scene Club jam and tracks from the officially released Experience LPs are contained here.

THE LAST EXPERIENCE (Bescol CD-42), *Experience* (Zeta ZET 517), *His Final Live Performance* (Pulsar PULS 003), and *Experience At Royal Albert Hall* (Jimco JIM 0043). Each of these draws incompletely from the R.A.H. gig. The *Stone Free* recording renders them useless releases.

COME ON (Universe UN 3 106) A German release of tracks from the first four Experience releases.

BILLBOARD HITS U.S.A. (Chart Top b-0009) An EC release all previously officially released.

ALL THE HITS (Universe UN 3 045) More tracks from the first four Experience releases.

JIMI HENDRIX (CD 22 0171F) A German 2-disc release comprised of the previous two discs on Universe. Bootleggers ripping off bootleggers. Is there no longer honor amongst thieves?

MONTEREY POP FESTIVAL (Armando Cuo Editore DIR-02b) An Italian various artists from ... Includes "Purple Haze" and "Wind Cries Mary."

LIVE AT MONTEREY POP FESTIVAL (ITM 960008) A German release of the Experience's performance already officially released.

PURPLE HAZE (On Stage CD 12010) All previously officially or bootlegged releases. 09/05/67, 01/09/69, 04/26/69, and 01/29/68.

BAND OF GYPSYS (On Stage CD 12022) A release taken from the original official release, the difference: The tracks are re-ordered on this disc.

GOLD COLLECTION (Cedar D2CD03) Yes, you guessed it, official and bootlegged already. 04/26/69, 09/05/67, 11/10/67, 01/09/69 1st set, 10/17/67, and 01/09/69 2nd set.

The next three are the infamous Pilot discs, most collectors have them but they are really not the best in bootlegs. So if you can listen before buying do so and then decide.

RECORD PLANT JAMS (Pilot HJCD 069) Bad

sound but it contains tracks previously not on CD.

ELECTRIC GYPSY (Pilot HJCD 070) Four "I'm a Man" outtakes make this a good release again save for the muffle to cover hiss.

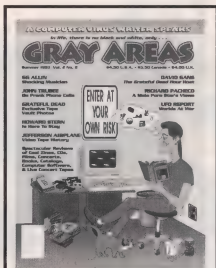
NOT JUST A VODOO CHILE (Pilot HJCD 071) Three previously bootlegged tracks and 14:32 of someone (not Jimi) on acoustic guitar, but the sound is a little better.

Besides my own collection, to compile this article I used Steve Rodham's publication's *JimPress*, *Blue Angel Music* and *Jimi Hendrix on Compact Disc* as well as Kees DeLange and Ben Valkhoff's publication *Plug Your Ears*.

Fanzines will be of interest to anyone who has read this far and wants to know more. *JimPress*, *J.I.M.I.*, and *Straight Ahead* have all been reviewed previously in *Gray Areas*.

So there you have it, the best of my research to identify the most current and past bootlegs containing (mostly) live concert and jam performances by James Marshall Hendrix, the finest guitarist that ever lived. I hope this can be a guide for the right ones to buy and describes the ones to look at closely and perhaps with this knowledge make a better decision if they are for your collection or not. Next time out I'll have the alternate takes and unreleased never before heard tracks on bootleg compact discs, a shorter list by disc title, but with what seems like an endless set of songs.

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A GUIDE TO THE TAPES OF BIG BROTHER AND THE HOLDING COMPANY

By Adrian Clarke
and Richard Schoevaart

Several bands constituted the San Francisco sound. Some like the Grateful Dead have always been able to maintain a reasonably high profile. One band that has been consistently ignored is Big Brother and the Holding Company. There are at least two reasons for this. The first is that they have always been overshadowed by Janis Joplin, who was their female vocalist for four years. A second is that their approach to their music antagonized the music business. The band was always concerned that people should enjoy the music and should be able to dance. That sadly does not always make for a highly polished product. The problems with *Cheap Thrills* and the live recordings at Detroit in 1968 are well documented. The tensions between the band and John Simon

are evident in Pannebaker's film of the recording of "Summertime." (Seen in the film *Janis & "Coming Home"* video). The final insult was the substituting of other musicians in the preparation of the Big Brother cuts for the Janis Joplin LP *Farewell Song*. It is also easily forgotten that Big Brother did two fine albums after Janis left them. They continue to play in San Francisco today with Michelle Bastian as the female lead singer.

The biggest difficulty with their tapes is that so much of what is circulating is duplicates. This article is by no means the last word but perhaps can start to put the record straight and restore Big Brother's position.

AVALON LATE 1966 90 minutes. VG-VG. Hall of the Mountain King, Blow My Mind, Harry, Ball & Chain, Down On Me, Roadblock, Bye Bye Baby, Ball & Chain (inc.), I Know You Rider, Pay Your Way, Call On Me, Combination of the Two, Farewell Song, Cuckoo, Easy Rider, Down On Me, All Is Loneliness (inc.).

AVALON LATE 1966 TAPE TWO 85 minutes. VG. Blindman, Roadblock, Light Is Faster Than Sound, Bye Bye Baby, Hall of

the Mountain King, Catch Me Daddy, Light Is Faster Than Sound, Farewell Song, Cuckoo, Combination of the Two, Down On Me, Light Is Faster Than Sound, Bye Bye Baby, Hall of the Mountain King.

AVALON 1966 5 minutes. VG. Land of A Thousand Dances.

AVALON 1967 SBD. Moanin' At Midnight, Bye Bye Baby, Woman Is Losers, Ball & Chain, All Is Loneliness, Call On Me, Blindman.

Also available as:

AVALON 1967 TWO SETS. Moanin' At Midnight, Bye Bye Baby, Woman Is Losers, Ball & Chain, Bye Bye Baby, Woman Is Losers, All Is Loneliness, Call On Me.

AVALON 1967. Ball & Chain, Bye Bye Baby, Woman Is Losers, All Is Loneliness, Call On Me, Blindman, Moanin' At Midnight, Woman Is Losers.

S.F. 1967 LIVE FAST DIE YOUNG BOOTLEG CD. Living Legend Records LLR CD 009. Woman Is Losers, All Is Loneliness, Call On Me, Bye Bye Baby, Ball & Chain.

AVALON 1966 BALL AND CHAIN LP. Penguin Records. EGG ONE. Moanin' At Mid-



Dennis Preston



Universal Pictures

night, Bye Bye Baby, Woman Is Losers, Ball & Chain.

AVALON 1968. 33 Minutes. Ball & Chain, Bye Bye Baby, Woman Is Losers, All Is Loneliness, Call On Me.

JANIS JOPLIN/BIG BROTHER AND THE HOLDING COMPANY DEMOS. 16 minutes VG+/EXC. Moanin' At Midnight, Bye Bye Baby, Woman Is Losers.

U.S. RADIO "HEART SONG." 30 minutes. 3,5,6,2,4.

JANIS JOPLIN LIVE IN THE U.S.A. ELEKTRECORD ELE 03900. Romanian L.P. 6,3.

KSAN DOCUMENTARY 1967 - 1968. 30 minutes. 1,2,3,4,5,6. + a further version of "All is Loneliness" from an unidentified source.

KSAN DOCUMENTARY 1967 - 1968. 90 minutes. 2,3,5,6,4,1. + tracks from California Hall 1967. 2,3,4,5. & a further version of "All is Loneliness" from an unidentified source.

CALIFORNIA HALL. 1967 RADIO CAST. Harry, Bye Bye Baby, Catch Me Daddy, Light Is Faster Than Sound, Roadblock, Piece Of My Heart, Summertime, Cuckoo. (In fact, tracks 6, 7, & 8 are from Newport Festival 1960. A radio announcement can be heard identifying the venue after "Bye Bye Baby.") Also available as:

CALIFORNIA HALL. 1967 RADIO CAST. (missing first song, other seven are complete)

CALIFORNIA HALL. 1967 RADIO CAST. (first five songs only)

L.A. December 1967. (missing first and last song)

L.A. December 1967. LIVE FAST DIE YOUNG BOOTLEG CD. Living Legend Records. LLR CD 009. Bye Bye Baby, Light Is Faster Than Sound.

JANIS JOPLIN. LIVE IN THE U.S.A. ELEKTRECORD ELE 03900. Romanian L.P. Bye Bye Baby.

KSAN DOCUMENTARY 1967 - 1968. 90 minutes. Bye Bye Baby, Catch Me Daddy, Light Is Faster Than Sound, Roadblock + tracks from Avalon 1967 (Bye Bye Baby, Woman Is Losers, Ball & Chain, All Is Loneliness, Call On Me, Ball & Chain, Moanin' At Midnight) + a further version of "All is Loneliness" from an unidentified source.

TRIBAL STOMP. AVALON 10th. FEBRUARY 1967. 30 minutes. VG-. Jam with Big Brother, Quicksilver & Oxford Circle, Coming Home, Pay Your Way, Bye Bye Baby, Cuckoo.

FILLMORE WEST. SEPTEMBER 12-14, 1967. KTFM SAN RAFAEL. 75 minutes. VG. Introduction (? Bill Graham), Combi-

Also available as:

SANTA CLARA COUNTY FAIR-GROUNDS. SAN JOSE CA. 8TH OCTOBER 1967. Benefit for the Haight Ashbury Medical Centre. 40 minutes. VG. 6,7,2,4,5.

MATRIX DECEMBER 1, 1967. SBD. 120 minutes. VG-. 1) Catch Me Daddy, 2) Combination of the Two, 3) I Need A Man To Love, 4) Summertime, 5) Roadblock, 6) Mr. Natural, 7) Farewell Song, 8) Piece Of My Heart, 9) Flower In The Sun, 10) Hi Heeled Sneakers, 11) Turtle Blues, 12) Bye Bye Baby, 13) Brownsville, -2ND SET- 14) Down On Me, 15) Intruder, 16) Blindman, 17) Ball & Chain, 18) Amazing Grace, 19) Hall of the Mountain King (Sam Andrews story), 20) Summertime (inc.).

Also available as:

MATRIX 1967. 60 minutes. EXC.

17,18,19,14,15,3,6,7,16.

JANIS JOPLIN WITH BIG BROTHER & HOLDING COMPANY 1967. 9 minutes. VG+/EXC. Piece Of My Heart, Flower In The Sun.

JANIS JOPLIN WITH BIG BROTHER & HOLDING COMPANY, MATRIX. JUNE 1967. 45 MINUTES. VG+/EXC. 11,12,14,15,16,10,7,18,19,20.

CALIFORNIA HALL. DECEMBER 2, 1967. SBD. 88 minutes. VG+/EXC. Call On

nation of the Two, Light Is Faster Than Sound, I Need A Man To Love, Cuckoo, Farewell Song, Piece Of My Heart, Mr. Natural, Summertime, Catch Me Daddy (inc.), Ball & Chain, Down On Me, Piece Of My Heart.

Also available as:

FILLMORE WEST 1967. 32 minutes. SBD. Introduction and first five songs.

SANTA CLARA COUNTY FAIR-GROUNDS. SAN JOSE CA. OCTOBER 8, 1967. Benefit for the Haight Ashbury Medical Centre. 55 minutes. VG. Down On Me, Roadblock, Bye Bye Baby, Light Is Faster Than Sound, Cuckoo, Farewell Song, Combination of the Two.

Me, Combination of the Two, Blow My Mind, Down On Me, All Is Loneliness, Roadblock, Light Is Faster Than Sound, Bye Bye Baby, Catch Me Daddy, Ball & Chain. A problem is that Call On Me seems identical to the version on Avalon Ballroom 1967.

WINTERLAND. DECEMBER 31, 1967. 90 minutes. VG first 45 minutes. VG+ Remainder. I Know You Rider, Light Is Faster Than Sound, Blindman, Summertime, Roadblock, Ball & Chain, Farewell Song, I Am (with members of Quicksilver Messenger Service & Jefferson Airplane). Also available as:

WINTERLAND. DECEMBER 31, 1967. 27 minutes. VG/VG+. 1,3,4,6,7.

DR. SUNDAY'S MEDICINE SHOW. SAN JOSE. 8TH OCTOBER 1967. VG+. 35 minutes. 1,2,3,5,6 (inc.) + Interview fragment from KGED TV show.

PETULIA Film by Dick Lester, filmed at the Fairmont Hotel, Roadblock (inc.), Down On Me (inc.).

REHEARSALS WITH BIG BROTHER. VG. 13 minutes. Driving Stupid.

MATRIX 1968 SBD. 60 minutes. VG. Piece Of My Heart, Flower In The Sun, Hi Heeled Sneakers, Turtle Blues, Ball & Chain, Combination of the Two, I Need A Man To Love, Summertime, Catch Me Daddy, Bye Bye Baby, Brownsville (inc.).

ELECTRIC FACTORY, PA. FEBRUARY 1968. 45 minutes. VG-. Summertime, Farewell Song, Time To Go, Mr. Natural, Ball & Chain.

SHRINE AUDITORIUM. LOS ANGELES. JANUARY 12, 1968. 30 minutes. VG+. Down On Me, Light Is Faster Than Sound, Bye Bye Baby, Don't Know How, Cuckoo, Farewell Song. Tape can be identified by reference to LA and a concert at the Golden Bear, a club in Huntington on the edge of LA after "Bye Bye Baby."

Also available as:
SHRINE AUDITORIUM. LOS ANGELES. 1st DECEMBER 1968 (first five songs only)

BIG BROTHER AND THE HOLDING COMPANY. STUDIO APRIL 1968. 10 minutes. VG+. Farewell Song.

HOLLYWOOD PALACE. TV. 1968. 5 minutes. VG+. Summertime. (Possibly recorded at the Fillmore West, 11th April 1968.)

NORTHERN CALIFORNIA FOLK ROCK

FESTIVAL. MAY 18, 1968. 40 minutes. G-/VG-. Catch Me Daddy, Roadblock, Summertime, Cuckoo, Combination of the Two, Farewell Song, Piece Of My Heart.

AVALEN JUNE 23, 1968. 30 minutes. VG+. Combination of the Two, I Need A Man To Love, Flower In The Sun, Light Is Faster Than Sound, Summertime, Mr. Natural (inc.). The venue is more likely to be the Carousel Ballroom the tape of which was used on the *Janis Joplin in Concert* LP. A version of this tape exists with the addition of Ball and Chain, Piece of my Heart, and Bye Bye Baby. The latter two sound suspiciously like tracks from the *In Concert* LP.

SINGER BOWL. QUEENS, NEW YORK. AUGUST 23, 1968. VG. 30 minutes. Piece Of My Heart, Combination of the Two, Summertime, Catch Me Daddy, Ball & Chain.

NEWPORT FOLK FESTIVAL. AUGUST 1968. VG+. 45 minutes. Piece Of My Heart, Summertime, Cuckoo, Ball & Chain, Down On Me, Piece Of My Heart encore.

Also available as:
MATRIX 1967. 30 minutes. Piece Of My Heart, Summertime, Cuckoo, Piece Of My Heart, Ball & Chain.
LA 1969. Piece Of My Heart, Ball & Chain.

BAINTREE, MASSACHUSETTS. OCTOBER 1968. VG-/G+. 49 minutes. Piece Of My Heart, Time To Go*, Everybody Needs A Little Help Sometimes*, Farewell Song, Combination of the Two, Cuckoo, Mr. Natural, Ball & Chain. * With Paul Butterfield on harmonica.

FILLMORE WEST. APRIL 4, 1970. VG. 100 minutes. Combination of the Two, Try, Maybe, Ego Rock, Ezy Rider, Summertime, All Is Loneliness, Cuckoo, Piece Of My Heart, Ball & Chain, Heartache People, Joseph's Coat, Be A Brother, without Janis.

FILLMORE WEST. SEPTEMBER 13, 1970. VG+. 80 MINUTES. Instrumental, Keep On Keeping On, Why, Sunshine Baby, Home On The Strange, Funky Jim, Heartache People, Card Game (Jack of Hearts), Joseph's Coat, Flat Tyre Merle, Be A Brother, Goodnight Irene.

FILLMORE WEST. SEPTEMBER 14, 1970. VG. 5 MINUTES. Heartache People.

AUDITIONS. JULY 7, 1987 WITH NANCY WINSTON. 45 MINUTES. EXC. SBD. Piece Of My Heart # 1, Piece Of My Heart # 2, Combination of the Two, Call On Me # 1, Ball & Chain, Buried Alive, Call On

Me # 2.

AUDITIONS. JULY 10, 1987 WITH SANDY LEE. 45 MINUTES. EXC. SBD. Piece Of My Heart # 1, Piece Of My Heart # 2, Down On Me, Bye Bye Baby # 1, Bye Bye Baby # 2, Combination of the Two.

COTATI CABARET. COTATI CALIFORNIA. AUGUST 20, 1987. 15 MINUTES. SBD. EXC. Fly With Me, Farewell Song, Piece Of My Heart.

NEW GEORGES. S.F. AUGUST 27, 1987. 60 MINUTES. SBD. EXC. Woman Is Losers, Catch Me Daddy, Call On Me, ?, Caterpillar, Summertime, Freedom, Ezy Rider, Farewell Song, Buried Alive, Piece Of My Heart.

FILLMORE. AUGUST 29, 1987. EXC. SBD. 90 MINUTES. Combination of the Two, Woman Is Losers, Bye Bye Baby, You've Been Talking About Me, Call On Me, Catch Me Daddy, Caterpillar, So Right, Summertime (inc.), Freedom, Ball & Chain, Ezy Rider, Fly With Me, Farewell Song, Buried Alive, Piece Of My Heart, Down On Me.

PARKERS, SEATTLE. SEPTEMBER 9, 1987. EXC. 90 MINUTES. Combination of the Two, Catch Me Daddy, Call On Me, Bye Bye Baby, Ezy Rider, Time, Summertime, Realization, Woman Is Losers, You've Been Talking About Me, A Friend For You, Caterpillar, Ball & Chain, Loose, Farewell Song, Buried Alive, Piece Of My Heart.

SUMMER OF LOVE REUNION. GOLDEN GATE PARK. S.F. SEPTEMBER 12, 1987. KROR-FM. EXC. 20 MINUTES. Combination of the Two, Call On Me, Piece Of My Heart.

REHEARSALS. THE CHURCH. S.F. OCTOBER 20, 1987. 45 MINUTES EXC. SBD. No track listing. Rehearsals with San Andrew + saxophone + BBHC rehearsals.

PALACE OF FINE ARTS. S.F. VG+/EXC. SBD. 67 MINUTES. Combination of the Two, Catch Me Daddy, ?, Summertime, Woman Is Losers, Talking About You, Ball & Chain, Caterpillar, Freedom, Fly With Me, Farewell Song, Buried Alive, Piece Of My Heart.

COTATI CABARET. S.F. DECEMBER 12, 1987. VG+/EXC. 15 MINUTES. SBD. Fly With Me, Freedom, Catch Me Daddy.

GREAT AMERICAN MUSIC HALL. S.F. JULY 27, 1989. 14 MINUTES. EXC. SBD. Combination of the Two, Catch Me Daddy, Call On Me (inc.). ■

THE GENITORTURERS MEAN YOU SOME HARM

BY JUSTIN HAMPTON

Sado-masochism gets no respect. At least, not if you're listening to a rock'n'roll song about it. Ever since the Velvet Underground (whose very name derives from a survey of the New York S&M scene) first explored S&M with "Venus in Furs," mainstream rock'n'roll has only toyed with this taboo subject. All of those blow-dried, mid-80s MTV metal bands merely used S&M's characteristic theatricality and leather gear for image and shock value. Sure, underground industrial groups such as Coil and Sleep Chamber have sonically evoked S&M's power dynamics quite well. But could any band successfully combine the ambient and theatrical approaches in the Genitorturers - multi-media heavy metal/S&M performance not only to preach to the perverted, but stake (and skewer, presumably) new recruits as well.

"What we're doing is drawing on a combination of metal, industrial and hardcore," explains Gen, the leader, lyricist and vocalist for the group, "and really taking the most aggressive components of all of those, and in terms of what we're trying to say - issues like thinking for yourself and such - maybe the people we're reaching need to be told that the most." No doubt, Gen's positive evaluation of aggression and her role as leader of the Genitorturers point clearly to her alignment in the S&M equation. On the group's first major label recording, *The 120 Days of Genitorture* (Shock Therapy/I.R.S.) many of the lyrics depict scenarios of Gen on top, inflicting pain and minor skin abrasion on her presumably male "bottom." (The verse "I want you on your back!" crops up throughout the album.) So when did her fascination with control and domination begin? Since Gen divulged few details about her past and the pre-I.R.S. history of the band, one can only speculate.

After spending her childhood "out west," Gen put the band together while attending college somewhere "down in Florida." Originally a trio, Gen herself played bass. Gen says of this period, "We were just in the underground in all aspects...we were doing body piercing, these types of thing onstage since '86/'87, and our exposure has been a very underground thing, cause that scene has only very recently become known." In the meantime, Gen worked as a body piercer, and nowadays operates out of Absolute

Leather in Orlando and two boutiques, Wild Child and Aces, in Tampa.

However, since the band's signing to I.R.S. in the summer of 1992, many people outside the S&M community have begun to take notice. The group has just completed a summer tour with Danzig, and members of Guns'n'Roses showed up at their performance in New York's Limelight last September. Also present at this show was a French television camera crew, which filmed portions of their show for an upcoming documentary on "provocative artists."

So, one could say that a lot of hard discipline and aggression has paid off. Despite her involvement in the id-driven universe of heavy metal and hardcore sexuality, Gen in conversation comes off as thoughtful and analytical. Her observations on human nature and pop culture reflect an academic background in anthropology and psychology. She also displays a hint of humanism when discussing those newly experimenting with body modification and S&M since its recent popularization: "I'm encouraged that people's minds are opened enough to explore their sexuality in truer ways... everyone goes through evolutionary processes in life and even if this becomes maybe a phase (in their lives), I can only see it as being a positive thing. Experience is always educational, it's always positive."

The Genitorturers' mission, as Gen sees it, is to expose her way of life to such neophytes and help wean American society from its sexual repression. "I think we're definitely out to - especially here in America - alter people's perceptions of sexuality and try to bring some things that have been swept under the rug out where people can evaluate them and understand them," says Gen, "because it's all related to human instinct, and there's nothing unnatural about human instinct."

However, very little of Gen's insights translate well onto *120 Days*' ten songs. Although remixed by Dave Ogilvie of the famed industrial/metal group Skinny Puppy, the band's sound contains only the slightest mixture of either industrial or hardcore (however, a twelve-bar blues structure is used on "Force Fed") and never veers far from a somewhat undistinguished death metal format. Gen's lyrics occasionally peek behind the velvet curtain to reveal some of Gen's philosophy ("Free from original sin/Release what's hidden within" from *120 Days*, for example) but also sink to the depths of "Jackin' Man," a tune as tacky as any Mentors epic.

As a vocalist, Gen has a lush drone that highlights longer songs like "Pleasure in Restraint," but she too often delivers her lyrics in a bug-eyed-monster bellow stan-

dardized by countless other metal acts. Gen rails against metal bands who "have nothing to say to the individual," but aurally speaking, her band hews too closely to metal's lesser conventions for now.

At this point, what sets the Genitorturers apart from most other harum-scarum metal groups is their live shows. At these, Gen coordinates both volunteers from the audience and an ensemble of performers to enact garish S&M scenarios while the band churns away behind them. A recent show culminated with a volunteer being strapped and twirled around on a rack after his scrotum had been pierced by Gen. Building up to this, of course, were a variety of perverse acts from ass-whipping to boot-licking. Perhaps the most enjoyable staged piece involved a performer wearing a dildo harness having the prosthetic penis nailed to a board, with fake blood spurting all over the stage as he writhed in ever-so-enjoyable pain.

But although a lot of fun, the band's onstage antics seemed more like a bondage-and-discipline version of GWAR than any mind-opening audio-visual experience. This emphasis on theatricality also suggests the band's over dependence of visuals to make their point. To her credit, Gen always sees room for improvement in her band. "We're never content," she says, "I mean it's when you're not content, is when you evolve, and that's very important. Everything we do, obviously, any experience we have, we take as a learning experience, and so the next time we do something, we do it differently, or we do it better."

Fortunately, the band has rarely experienced the censorship that so often comes with being sexually explicit, largely because they tone down their show according to the venue. Nevertheless, the city of Cincinnati recently objected to their performance. When planning their Northeastern tour, the Genitorturers received a message through their management stating they would most likely be arrested if they chose to perform their show there. Unsurprisingly, Gen and the band decided to skip the notoriously prudish metropolis. "We don't go where we're not wanted...and they would find a reason (to arrest us)...Many of these 'obscenity laws' are structured to be purposefully vague so that they are open-ended and very, very easy to enforce at their whim. So in these kinds of situations, it's best for us not to jeopardize an entire tour." However, despite this and the band's residence in a state infamous for its obscenity laws, Gen sees such obstacles as positive: "What it does is remind you that, indeed, certain rights can be taken away from you, and that you need to continue to fight for things you believe in.

That's definitely fueled our fire to continue to forge ahead to present what we do in terms of presenting taboos... So really it's helped us."

The free publicity also may add to their fan base, which is growing slowly but steadily. Gen has recently set up the Society of Genitorture (for information send a SASE to P.O. Box 8479, Tampa, FL 33674-8479) which she hopes will allow her to network with S&M practitioners all over the world. "What we're doing" is setting up more of a network, so that when we travel, we have people that maybe we can incorporate into different aspects of the show, depending on the level of the show."

Also helpful to the band's exposure, interestingly enough, are the various national S&M computer bulletin board communities. "There's a lot of bulletin boards like the Fetish Network and the Adult Network that are constantly getting information out to people, giving dates out to people about our show and when they're gonna be, so that's real cool," relates Gen. Although Gen claims to have practiced body modification since childhood, she only became aware of the S&M subculture while in college. So when asked about her musical and personal influences, Gen cited the early 80s hardcore scene. "I think that (hardcore music) connected with me on a personal level," Gen recalls, "growing up at that time, because it was music that was written by kids for kids, and that had never happened before, ever. So that was something that was really self-empowering for me because...it was all done without the need for higher powers."

Nevertheless, she defends her current major label status, describing I.R.S. as "a large independent" that "never lost sight of the underground" and her comments on the current popularization of the former alternative music scene bristle with cynicism: "In many ways the music is very passive, not aggressive, and not thought-provoking in any way, shape or form for me. That's why we choose a heavier format for our music, which happens to sound like 'metal,' or whatever you call it because it has heavy guitars. That indeed evokes a lot of emotion (in me), whereas I hear some of the alternative, drively, folk-sounding stuff and I wanna vomit, because that has no soul for me. For someone else, it might move them. For me, it just pisses me of."

But lest you think Gen only enjoys tinnitus-inducing dynamics, she also expresses appreciation for the music of Dead Can Dance "and things that...sound very spiritual, I guess you could say. There's a lot of thought and creativity that goes into it." Gen and the band finished the North American tour in

Toronto, and plan to return to Tampa and prepare for their record's release in Europe, where they will also tour come December. Focus on the band's immediate future has centered less on music and more on an as-yet-untitled long-form video which Gen describes as "both educational as well as entertaining." When talking about long-term goals for the band, Gen appears confident: "We have a lot of creative, very big plans for this whole thing in terms of where we can take this, and avenues that we can explore that haven't been explored by anyone." Gen refers specifically to "incorporating various media into the show on different levels and really just expanding on what we have in the visual performance and the auditory performance."

The Genitorturers are a band full of contradictions: a generic yet original group led by a dominating figure who warns against being controlled (Speaking out against drugs, Gen declared "Any time one allows themselves (sic) to be controlled by something indeed in my opinion is negative," a statement which seems to fly in the face of S&M philosophy).

But perhaps the Genitorturers' greatest irony is Gen's refusal to align herself with any move-

ment or community, even S&M. Speaking about humanity's tendency to label movements in history and culture, Gen theorizes, "Ever since the dawn of time and man trying to explain where did I come from and coming up with religion and God, I mean, it's the same thing. It's a comfort zone. You have to be able to describe something so you understand it, so you're not scared of it." Asked whether or not she was comfortable with such classifications, Gen replied, "I don't have to be comfortable with it, because it doesn't relate to me. That's not real. Any type of label is not real, because that's what other people put on something. That's not what I put on it." In this context did Gen finally define her concept of the Genitorturers: "(Being) true to ourselves and our reality is all we're doing. In terms of the real picture we're not part of any scene or thing other than the fact that we're strong individuals, creative individuals, who choose to be honest with ourselves and our feelings in front of an audience."

Given the "reality" for the Genitorturers, it makes perfect sense. ■

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